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MOBILIZING THE BEAT

Another Saturday night comes to a close. You pull the plug, pack your gear and head to your trusty transportation. While you share most of the credit for your success with your mixer, amp, speakers and CDs, where would you be without that gas hog that gets you to the gig on time? So in this issue we shine the *MB* spotlight on the vehicles Mobiles use to bring the party to the people. Our ISO feature introduces Dave Yantz and his 26-foot long delivery van turned DJ music machine. In Profiles, you'll take a spin in the Jambulance with Kricket and the Tune Boyz and then meet Mo Vint, an entertainer who gives new meaning to the term "Karaoke Tracks." And with the '97s hitting the showrooms, we take a look at the new generation of American made vans, minivans, big SUVs and utility trailers and share a few of the many van and truck photos we've received from our readers over the past few months. Remember, if you think you've got a great looking DJ vehicle or super sound and light system you'd like to show off, send in a good sharp photo — you could be the subject of an upcoming *MB* feature!

Alex Morgan of San Luis Obisbo, CA sent in this photo of his Ford Aerostar with speaker mounts on the roof for parades and car shows. Alex says he can rock the road a half mile away!

Speaking of Show-offs, our phone has been abuzz with calls from entertainers looking for more information on the Mobile Beat DJ Show and Conference in Las Vegas. In this issue, you'll find everything you need so you can leave the snow and head for the show! Adding to the gala festivities in Vegas will be the on-site wedding of two loyal Mobile Beat readers. To give them a reception that will live in infamy, we're offering all attendees the opportunity to show off their talents as part of the DJ Dream Team. If you're joining us in January—make your plans now for best choice of flights and accommodations!

Bob Lindquist

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The DJ Magazine

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LAS VEGAS DJ SHOW & CONFERENCE
INFO ON PAGES 83-85

WEEKEND WARRIORS 20

Do part time DJs offer less than full time operators? Mark Johnson dispels the myth.

INTELLIGENT LIGHTING 64

Get smart with intelligent lighting and Tech Talk's George Mohr.

10 COMMANDMENTS OF THE CLUB DJ 80

Club DJ consultant David Kreiner confesses. Here's the first of a II part series with tips to keep you free from sin.

SCOOPS GALORE!

56

Gemini's CD9500 dual CD player will keep you spinning.

American DJ's Black Widow is full of sting.

58

VOTE FOR THE MOBILE BEAT 1997 TOP 200
BALLOT IS ON PAGE 26

EQUIPMENT

It's Hot 51
In Search Of 86
Scoops:
• Mix Man Spin Control 32
• Outpost Video 44
• WallaBalla/F.A.R.T.T.S. 46
• Sound Enhancer 48
• Music on The Net 49
• Gemini CD9500 CDP 56
• MTX MX3000 Mixer 57
• GLi GLX-9800 Mixer 60
• Time Machine BPM 62

MUSIC

P.S.W.C.D.T 24
Music News 66
Remix Rave 74
DMA Top 50 Chart 111

PERFORMING

Hillbilly Rick 28
Profiles 92
Nightmares & Historic Affairs .. 112

KARAOKE

Karaoke Fest '96 94
ProFile 98
VocoPro 100

BUSINESS

Weekend Warriors 20
Selling Your Services 42

ETCETERA

Feedback 8
Online Update 10
Juice 16
DJ Show Update 14
Cued Up/Ad Index 111

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Near the end of 1995, I formed a DJ association in my area, Research Triangle Park, NC. To date, only a handful of DJs have joined, with another dozen or so claiming interest. There are over 60 DJs in our market, that I know of. We feel very strongly that this association is needed in our upscale market. However, in order for the Research Triangle Professional Disc Jockey Association to continue to prosper, we need the support and participation of more DJs in this area.

The R.T.P.D.J.A. is a legitimate, respectable, nonprofit organization concerned with advancing the overall public perception of our profession. We offer many benefits including networking and buyer's discounts. We use membership dues to sponsor a "Hotline" (919-782-GO DJ), in case any member or customer needs to find a fill-in DJ for an event (this has been effective). We meet monthly to discuss association business, public edification, marketing strategies, etc. We plan a "Swap Shop" newsletter for trading equipment. Could you please help us get the word out on the R.T.P.D.J.A.? Possibly a mention in *Mobile Beat* could encourage some of the hold outs to take the small leap and join us!

Kenny Godwin
Emerald Ent. & Video Productions

Consider it done. The number to call is 919-782-4635 — ed.

UNDER CONTROL

I thought that the article "Spinning out of Control" was in poor consideration for low rate DJs that do a great job. I am the only DJ in my company and usually charge $100-120 a job. I can do this because, being a DJ is not my only source of income — I do it for fun. Some times I only break even but that's fine with me. I have two MTX speakers and a Crest amp, so I have good gear. I play what my customers want and nobody has ever given me a bad word. I have even been hired back by many people or recommended to others by former clients. I found the story of DJ Fred to be unrealistic, especially the part about him stealing hand trucks. My point is that just because a DJ has low rates, it does not mean he steals from ho-

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tels, drives an 18-year-old truck, only plays in church basements, has bad equipment and music, plays the tambourine, drinks beer on the job, and does not care about customers. I feel that if my potential customers saw this article they would not want to hire me. That would hurt my business and the business of other DJs like me. You should have at least given into the possibility of a cut rate DJ possibly doing a professional job. I agree that there are some cut rate DJs that do an unprofessional job but, I am not one of them. Greg McNeil (via e-mail)

LIGHTEN UP

My thanks to Len Woelfel, Michael Ma, and Jeremy Lees for their letters in response to my earlier letter calling for lighter, smaller equipment. Mr. Woelfel's thought for using computer hard drives to store music is exciting but, as he points out, expensive. A 2.1-gigabyte drive costs around $650. Without fancy compression routines that may or may not be presently available, this drive could store only about 225 minutes of music, roughly three fully loaded CDs or 75 three-minute songs. So you would need to carry a lot of these drives to each gig, along with a backup computer. And this approach doesn't reduce the number of components to carry or address the problems of heavy, bulky speakers and power amplifiers.

A far less expensive, more compact approach would be to make your own CDs of favorite songs using presently available CD recorders. Individual songs could still be downloaded first onto a computer hard drive, then transferred to a CD or cassette.

Mr. Ma cited the limited DJ market to justify retaining the present ancient 19-inch rack size. Yet looking through any issue of *Mobile Beat*, I see many manufacturers offering DJ mixers (of varying widths) and carrying cases, products used almost exclusively by mobile DJs with virtually no spillover into the club or home markets. In contrast, I can easily see many home audiophiles with space considerations buying full-featured, compact equipment. Just look at the popularity of present mini-systems, despite their lack of advanced features.

One other item I would like to see offered: variable-speed, constant-pitch tape decks. Pioneer already offers this feature in its CDJ-500II CD player. Even better would be a pitch shifter as a stand-alone component. So if you speed up your deck by, say five percent, you would set the pitch shifter down five percent, so vocals and instruments sound natural. By offering it as a stand-alone, the market would be broadened to include present owners of variable-speed decks.

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– **Todd Henry, AMS Owner**
(Formerly Mr. Music)

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– **Bob Houle, AMS Owner**
(Formerly Stardust Memories)

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Topping the list of special presentations is a riveting keynote address by Doug Cox, former promotions director for Atlantic Records. Cox, along with Casey Kasem, was instrumental in establishing KRLA in Los Angeles as a national top 40 powerhouse. He now travels the world delivering a passionate presentation aimed on helping owners of businesses small and large achieve their greatest success. For wedding DJs, Richard Markel, of the National Association for Wedding Professionals will be on hand to talk about the growth of the wedding industry and how you can get your share of this exploding market.

If you're looking for some real nuts and bolts information on the karaoke market, don't miss the three-hour Sound Choice workshop on Sunday. It'll be packed with tips on running shows and increasing revenues. Then stick around for a workshop featuring the latest DJ products from Pioneer.

In the exhibition halls, hardware and software manufacturers and dealers will be showing off their latest wares. Presently scheduled to participate are event co-sponsors Pioneer, Sound Choice and American DJ Supply, Inc., along with MTX, Rane, GLi, Colorado Sound 'N Light, and many others.

Equipment, novelty, computer software, and DJ specialty music dealers will be on hand at this selling show, so come prepared to make great deals!

After the sun goes down, the real fun begins with exciting parties and entertainment including Sunday's "Wear Your Wackiest" competition. You can **WIN CASH** and **great DJ stuff**! On Monday night, you'll also get a chance to be part of the first ever DJ Dream Team (see below)!

The Crowne Plaza is located at 4255 South Paradise Road, next door to the Hard Rock Cafe and Casino which features one of the largest collections of music memorabilia in America. Look for a list of artists appearing at the Hard Rock during the show in the next issue of Mobile Beat. For registration forms and additional information see page 83. Inquiries about seminar topics should be directed to Show Director John Rozz at 203-265-9796 or e-mailed to Rozz1@aol.com.

Inquiries on remaining exhibit space should be directed to Mike Buonaccorso at 716-385-9920 or info@mobilebeat.com.

On site registration and check-in will begin at 12 noon on Sunday, January 5, 1997.

*The **HOTEL** is filling fast, so if you plan to stay on-site, call the Crowne Plaza today—702-369-4400. You must mention you're attending the Mobile Beat Show to receive the special room rate of $115 per night. Special **AIRFARES** have been arranged through Sundance Travel. To book, call Zoila Tricerri at the Group Department 800-424-3434 or 714-752-5456, extension 230 (9-6 PT).*

DO YOU DJ, TAKE THIS DJ...

Just so they could be sure to have the best DJs in North America at their wedding, Marci Shaffer and Frank Whyte of Myersville, Maryland (both DJs themselves) are getting married at the Mobile Beat DJ show and Conference in Vegas! Marci and Frank have operated RadioPro Mobile DeeJays since 1988 and know the business first hand. In addition, Frank recently developed Event Planner, a client based software program for mobile DJs. When asked his thoughts about the unique wedding, he said, "I'd be content getting married by a court clerk, but this isn't *our* event anymore. It should be fun for everybody involved, and if it can be, we want to do it." If you're planning to be at the show and think your particular technique is good enough to test before hundreds of DJs, YOU could be chosen to be on the Mobile Beat DJ Dream Team. Each DJ selected will host one segment of the reception (see page 17), and make no mistake... this is a *real* wedding!

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WHAT'S HAPPENING AT THE ADJA?

SHAKE UP AT THE TOP

If we were to do a top 10 list of questions we hear most often, "What's going on at the ADJA (American Disc Jockey Association)?" would top the list. Here's the latest. Alledging laxity and irresponsibility in dealing with the association's finances, the ADJA's national executive directors, guided by the Association's attorney, removed Bruce Keslar as national director. That took place on May 13 and was made public to the members via a general letter in late June. A new national director has not been appointed and, while we've been told a plan to reorganize is in the works, phone calls to the national office as recent as July 31 have not been returned. Members should note the new mailing address: American Disc Jockey Association, P.O. Box 392, Quakertown, PA 18952. The phone number for the national office is (215) 538-4008 (Fax: 215-538-4009).

FORMER ADJA NATIONAL DIRECTOR STARTS NAME

Almost immediately after being removed from his position as national director for the ADJA, Bruce Keslar, along with Philadelphia area DJ Laurence Elliott (Fascinating Rhythm), announced the formation of the National Association of Mobile Entertainers (NAME). Without citing specifics, Keslar says the objectives of the new organization are to provide for its members first and to steer clear of industry politics. NAME has secured the services of Dennis Hampson (former director of the Canadian Disc Jockey Association) as organizational development consultant and hopes to announce regional directors shortly. The mailing address for NAME is P.O. Box 151, Horsham, PA 19044-0151. The phone number is (215) 676-4544 (Fax: 215-491-2234).

MEANWHILE ON THE LEFT COAST...

With the motto—"Making Mobile Music and Entertainment Better," The Professional Association of Disc Jockeys (P.A.D.J) has sent out an introductory newsletter to increase awareness to their organization. President Mark Thomas says during 1997, he "desires to see the organization become a symbol of quality among mobile entertainers, clients and vendors." The fledging group boasts a growing membership in the Southern California area, but membership is open to DJs coast to coast. For more information, call Jorge Lopez at (805) 252-9107.

GOOD OLD DJU

Entertainment Services, Inc. of Holland, Mich. has opened the doors to their new Pro Disc Jockey School for wannabe mobile, club and radio DJs. Founder and chief instructor, Dale Schumaker, has been a DJ since 1980. He started off with a profitable mobile business and is presently program director and morning drive DJ on WEVS-FM. During the 12-week course, students learn how to set up their own mobile system/business, obtain music libraries, produce effective music sets, voice projection and articulation, crowd motivation, lighting techniques, specialty dances and more. The radio segment focuses on basic skills; production, news gathering, reporting, boardwork, creating air-checks, formatting playlists and more. The nightclub DJ segment teaches how to play effective sets of music, beat mixing, boardwork, effective lighting techniques, games, promotions, crowd motivation, customer relations, obtain music libraries and more. For more information, contact Dale Schumaker at (616) 393-0280 or (800) 640-3165.

MOVING UP AT PIONEER

Karl Detken, a familiar face at DJ gatherings demonstrating Pioneer's new Pro DJ system, has been elevated to the position of marketing manager of the entertainment division for Pioneer New Media Technologies (PNT), who manufacutures karaoke and DJ hardware and software products. Detken brings 19 years of music and entertainment experience to the position. His music and entertainment background includes both production and performing experience. He toured as the opening act for Kansas and won the Star Search (best band) award in 1991. The entertainment division of PNT is a subsidiary of Pioneer Electronic Corp. U.S. headquarters are located in Long Beach, California.

MONEYBACK, GUARANTEED?

According to an article in USA Today, "The nation's six largest makers of compact discs have been accused of fixing CD prices in a lawsuit that could result in millions of payments to millions of buyers." The lawsuit is on behalf of anyone who bought CDs from EMI, Sony, Warner/Elektra, UNI (div. of MCA) BMG (RCA) and Polygram after June 26, 1992 and claims these manufacturers strong-armed stores into keeping prices high. While BMG's Dennis Petroskey says the "suit is wholly without merit," you better hold on to those receipts. In the event anything ever becomes of this, you'll probably need them in order to get back your share of the bounty. (*ed. — Thanks to Mark Johnson*)

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- The grand entrance
- The toast
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UNDERGROUND HOUSE DJ ROGER SANCHEZ HAS EARNED AN INTERNATIONAL REP WITH HIS REMIXES OF HITS LIKE MICHAEL JACKSON'S "JAM" & KATHY SLEDGE'S #1 SMASH "TAKE ME BACK TO LOVE AGAIN." HE NOW HAS HIS OWN LABEL, NARCOTIC RECORDS!

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PIONEER
The Art of Entertainment

by Mark Johnson

Weekend Warriors

THE MYTH OF THE FULL-TIME, SINGLE-UNIT MOBILE DJ

During a party I recently played I was asked, "So, what do you do for a living?" "What an odd question," I thought. Here I am DJing this reception, and this guy wants to know what I "really" do— is it that obvious?

What I do "for real" is computer consulting. I have been in the computer business for 18 years and, for me, it's a terrific 9 to 5, Monday through Friday livelihood. But on the weekends, I step into a phone booth, change into my tuxedo and become A MOBILE DISC JOCKEY! I'm a weekend warrior... and proud of it! And I know I'm not alone.

In fact, I've often wondered if there is such a thing as a single-system, solo operating Mobile DJ who makes a living and supports a family simply by DJing. Someone in college, living with parents or with any other form of subsidized existence doesn't count. I'm talking about a person, married with 2.5 kids, a mortgage and a car payment, making a complete salary in the Mobile DJ business.

A few years ago I was involved with a now-defunct national Mobile DJ association (American Society of Mobile Disc Jockeys). To get a handle on just what the Mobile DJ scene in the US is all about, we sent out a marketing survey to several hundred MDJs across the country. Guess what. Not one of the single-unit MDJs surveyed got their entire wage from playing parties. The range of "real jobs" went from "normal" 9 to 5 office jobs, to doctors, lawyers, engineers, a stripper, someone who drives a train for the railroad, and everything in between.

AN INTERESTING QUESTION

Could a person carry on a normal life deriving a complete income from being a single-unit MDJ? I'm not talking about the manager of a multi-unit MDJ company who also DJs. I'm talking about personally deriving around $30-40,000 per year as a single MDJ.

Many of the "ProFiles" and "In Search Of" features in **Mobile Beat** focus on the fact that these businesses have grown to five or more units working every weekend. I believe there are a lot more single-unit MDJs than our industry cares to admit. So let's look at the possibility of a single MDJ having a "real job" of being *just* a DJ.

If you personally need $30,000 as an annual salary, that's about $575 gross each week. If you factor in all the visible expenses a MDJ incurs, such as equipment payback, travel, phone, music purchases, advertising, insurance, plus the hidden expenses of being self-employed (7.5 percent Social Security) and health insurance, you could easily add on another $250 per week. This would total roughly $825 gross per week.

Multiply that by 52 weeks and you have to book around $43,000 worth of business each year. We have all had those killer weekends with a booking on Friday, Saturday and Sunday, possibly making over $1,000. But imagine having to do that every weekend with no exception. A cancellation at the last moment will seriously affect your income. These

continued on page 22

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You could get five calls for the third Saturday in May but can only DJ at one. Hopefully the one you committed to first is the most profitable. And you can't ask the client to shift their wedding to a day more convenient for you… like Tuesday.

We are, like it or not, WEEKEND WARRIORS. The clients all want their parties when *they* are off from work. We can't ask the client to change their day no matter how good we think we are.

Working another job during the week is a perfect compliment to being a single-unit mobile.

So perhaps it's impossible to be a full-time, single-unit MDJ. What would you do during the week? How much time do you really need in support of your DJ business, when the payoff only occurs on the weekend? There seems to be two things you can do Monday through Friday. Either expand your MDJ business so you are managing those multiple-units for the weekend parties or do what the other 99 percent of the world does. Get a "real job." Working another job during the week is a perfect compliment to being a single-unit mobile. The two occupations never have a time conflict and you get a lot of benefits such as vacation days, health insurance and you won't sweat any cancellations. Works for me.

Mark Johnson is a full-time computer consultant and a part-time MDJ. Any questions, comments or ideas for future articles may be sent in writing to Mark Johnson, c/o Mobile Beat Magazine.

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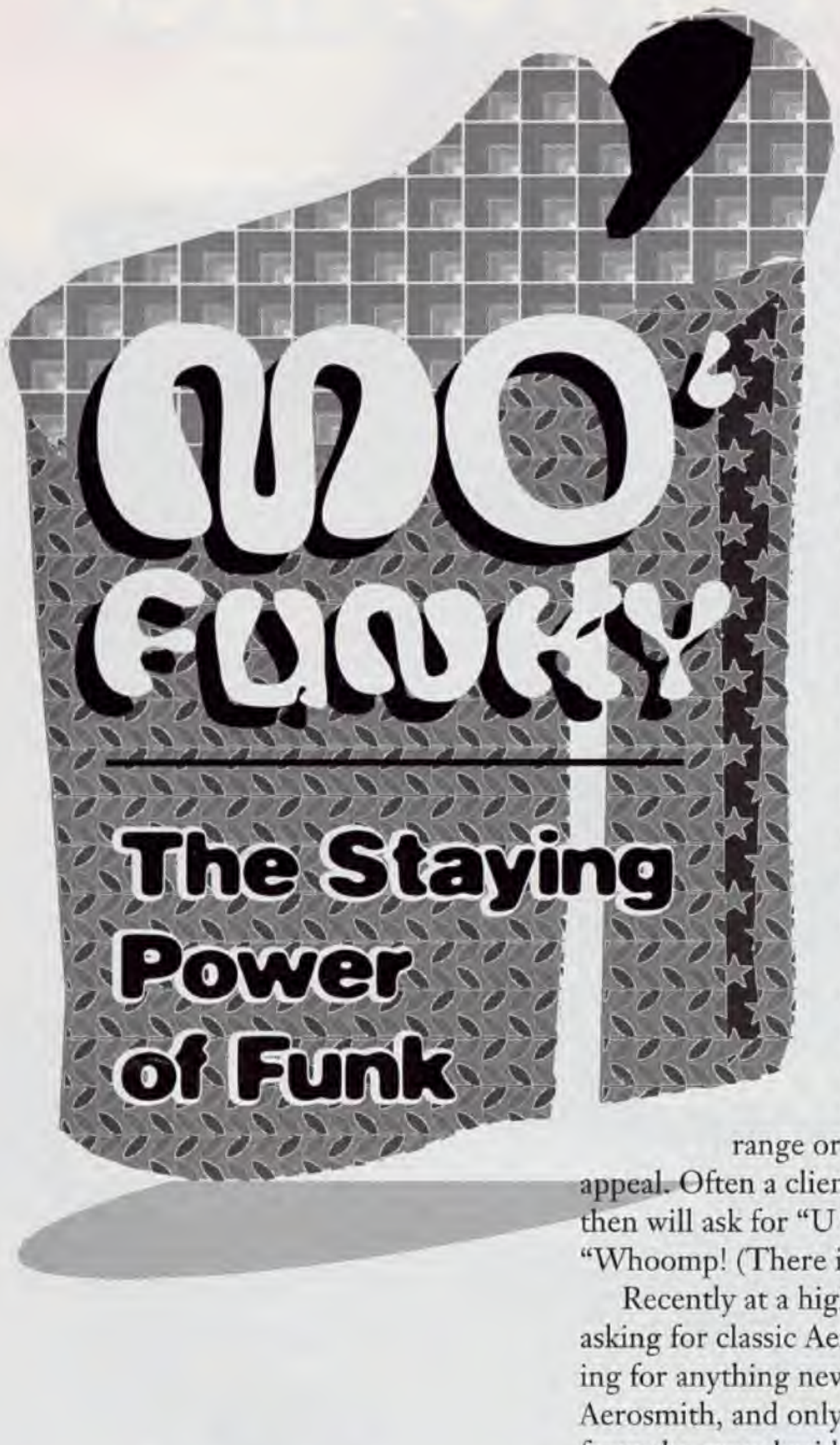

by Jay Maxwell

It was 20 years ago that I went to my first live concert featuring a national headliner. And while I wish I could say it was one of the super groups like the Eagles, or the Rolling Stones, it wasn't. I went to see Wild Cherry, a band that had only one top 40 hit in their entire career.

I actually drove to the next state, stood in line (yes, there was a line) to buy my ticket, then became part of a crowd that was larger than the population of my entire hometown.

Looking back, I still remember why I was so excited about hearing this band. I wanted to hear them sing their only hit "Play That Funky Music (White Boy)." That song still inspires me as a DJ whenever I encounter the type of crowds that motivated Wild Cherry to write that song. The group's leader is quoted as saying they preferred to play rock but, wherever they went crowds would yell, "play that funky music." He wrote the song to appease the crowd, never intending for the song to be a single. Little has changed as we still hear people telling us to, "play some funky music."

But instead of playing the Wild Cherry song, why not try some of the songs from the accompanying list. As with most of the lists I compile, these are the songs that typically work for any crowd. Regardless of the age range or ethnic background, these songs have a broad appeal. Often a client will request that we play no rap music, but then will ask for "U Can't Touch This" by MC Hammer or "Whoomp! (There it Is!" by Tag Team.

Recently at a high school reunion we had one side of the room asking for classic Aerosmith and the other side of the room screaming for anything new from R. Kelly. No one danced when we played Aerosmith, and only two couples danced to R. Kelly. The looks from the crowd said it all, we want to party and we need a funky beat… and we need it now!

Two distinct crowds, one party. It was our job as DJs to ensure that both sets of people were satisfied. The solution was to keep the songs recognizable to the majority. The songs on this list have been "field" tested to satisfy a crowd wanting an irresistible funky beat. We broke the ice with these songs and for the rest of the night mixed in some rock, some dance, some ballads, and even a little country and the dancefloor was packed until quitting time.

If you've already peeked at the list, you might have noticed there are many artists absent that could have been included. You won't

Best of Funk!

Song title	Artist
1. Push It	Salt-N-Pepa
2. Whoomp! (There It Is)	Tag Team
3. Wild Thing	Tone Loc
4. Shoop	Salt-N-Pepa
5. Tootsee Roll	69 Boyz
6. Baby Got Back	Sir Mix-A-Lot
7. Funky Cold Medina	Tone Loc
8. U Can't Touch This	MC Hammer
9. Da Butt	E.U.
10. This Is How We Do It	Montell Jordan
11. Whatta Man	Salt-N-Pepa
12. It Takes Two	Rob Base
13. Bust a Move	Young M.C.
14. Super Freak	Rick James
15. Brick House	Commodores
16. Joy and Pain	Rob Base
17. Sumpin New (1,2,3,4)	Coolio
18. C' Mon N Ride It	Quad City DJ
19. Too Legit To Quit	MC Hammer
20. Rump Shaker	Wreckx-N-Effect

find songs by Janet Jackson, Michael Jackson or Prince, they are more in a category we consider "dance."

There are also no titles by Dr. Dre, Two Live Crew, or The Notorious B.I.G. Even though these artists are "funk" artists, they do not have the wide appeal required to satisfy a varied audience. Most of the songs listed first broke on urban radio stations and then crossed over to a top 40 station. These songs are also fun songs and many border on being novelty songs similar to "Y.M.C.A." For example, "Tootsee Roll" has a special dance akin to the electric slide and if you play "Baby Got Back," "Da Butt," or "Rump Shaker," you're sure to have the crowd shaking their booties.

You often only have one chance to score a hit with a crowd at a particular party. Just remember that Wild Cherry only had one hit. So take their advise and "Play (some of) That Funky Music" at your next party.

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Note:

Each category should include songs created from the beginning of time, but only vote on what you've played most *this year*!

MixMasters-This one's for you!

What is your all-time favorite 3-4 song mix?

(look for your mix in an upcoming issue!)

_____

_____

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What song would you like to never play again?

Title_____ Artist_____

What's your favorite opening song?

Title_____ Artist_____

What song do you usually end the night with?

Title_____ Artist_____

Who Are You?

Name_____

Company Name_____

Street_____

City_____ State_____ Zip_____

What were your 5 most-played PARTY songs during 1996?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

What were your 5 most-played MODERN ROCK (alternative) songs during 1996?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

What were your 5 most-played DISCO songs during 1996?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

What were your 5 most-played COUNTRY songs during 1996?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

What were your 5 most-played BALLADS (slow dance songs) during 1996?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

What were your 5 most-played BRIDAL DANCE songs during 1996?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

What were your 5 most requested KARAOKE tracks during 1996?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

Fill out this ballot and return by November 29th to:
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Hurry!-We need your ballot by: November 29, 1996

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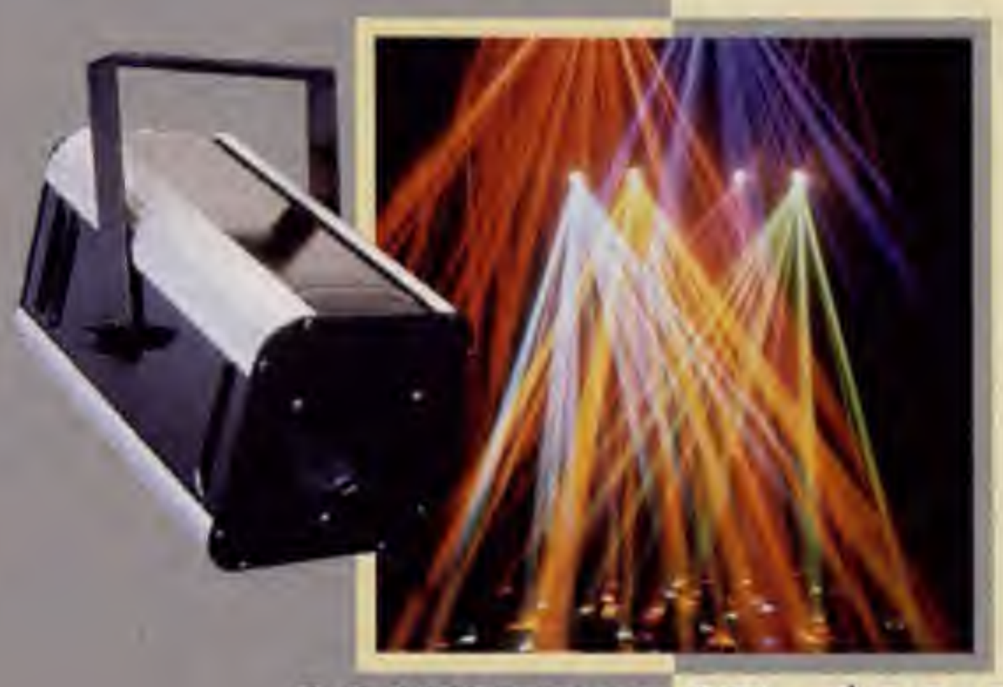

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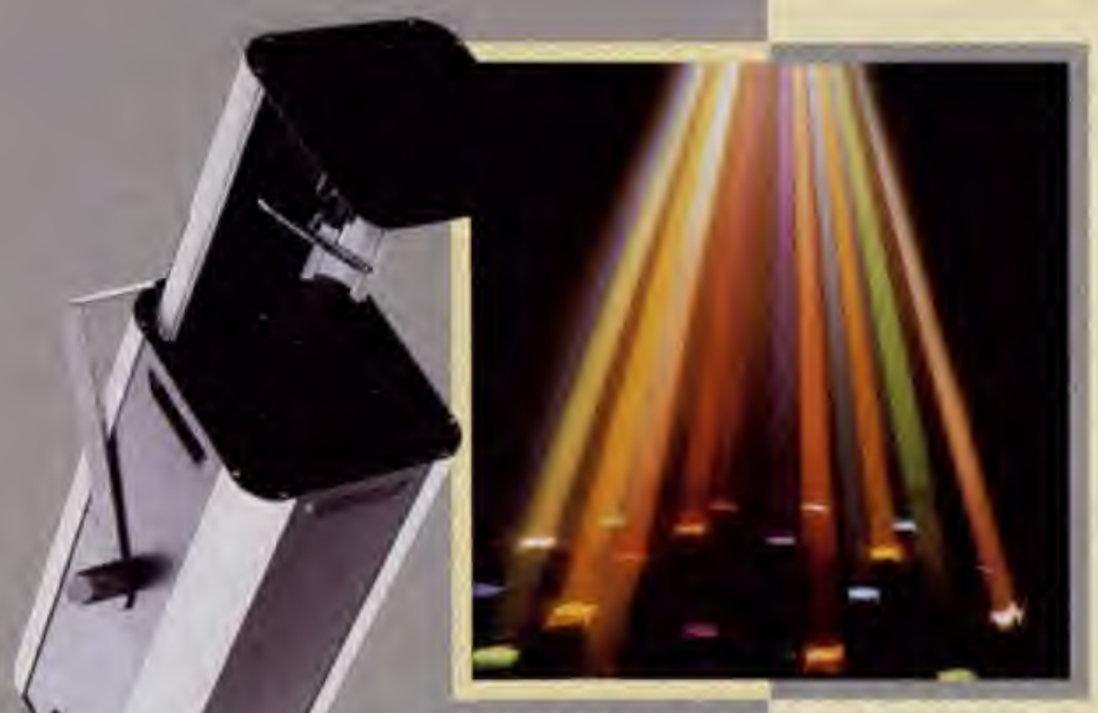

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What Dance? What Song?

WHAT DO YOU DO WHEN *SHE'S A LITTLE BIT COUNTRY,* AND *HE'S A LITTLE BIT ROCK 'N' ROLL?*

by "Hillbilly" Rick Meyers

With so many new dances, songs and artists coming at us from all directions, there's no shame in admitting you're having a hard time keeping up — that's why I'm here to help! I'm often asked, "How do I know what song goes with which dance?"

BACKSPIN

In the early '80s, there were very few country line dances being done. Partner dances, like the two-step, cha chas, polkas and waltzes were more common. Many different songs were used for the same dance. Heading into the '90s, choreographers started creating dances to go with certain songs, which started a trend to do just one dance to one song. This continued to be popular through '94, but over the last two years, a new trend has begun.

The country dance craze has opened the door to hundreds of talented choreographers who are creating new dances to go with new songs all around the world. This has created a new dilemma. Now a song popular for a dance in one area may be used for another dance somewhere else. Which leads to the next most-asked question, "How do I know what song to play for a requested dance when I travel to different states or out of the country?"

I believe good, boot stompin' music is universal. If the folks in your area like what you're playing, chances are all the folks, in all parts of the world, will toe tap to the same stuff. But as the saying goes, "You never know unless you ask." So ask! As a DJ, you know from experience what tempo and rhythm patterns work best, but there is nothing wrong with saying to dancers, "I've got a great new dance song here and would really like you folks to let me know what dances you feel will go with it." Write down their choices. Make a note of all their input—it's invaluable. It's also a good idea to keep an ear tuned to your local country radio station. When you hear something that makes you want to dance, play it! Guaranteed, they'll be playing it in the clubs!

I'M A LITTLE BIT... OF EVERYTHING

In case you haven't noticed, I keep speaking about "songs to play" without using the word "country." The type of music you play depends on the guidelines of the establishment or the dancers you have present. While some songs may be from the country section of your local record store, their flavor could be more rock 'n' roll, rap, or techno and might not be accepted by your group.

Many rhythm patterns of country songs today match those of 50's and 60's rock 'n' roll. Because of this, we are seeing a greater acceptance of music from that era at country dances. *Jailhouse Rock* or *Mony Mony* (for a Tush Push), *T-R-O-U-B-L-E* (done by Elvis in 1975 and re-released as country by Travis Tritt) and Jive Bunny and the Mastermixers' *In The Mood* are played every night for country dancers. Techno songs like *Cotton Eyed Joe* by the Rednex, *Swamp Thing* by the Grid, *Fat Boy* by Maximillion, and *Tribal Dance* by 2 Unlimited will also fill your dancefloors. And of course, don't forget about the Macarena.

FILLING UP THE FLOOR

There is one way to solve the problem of having more than one dance to a song. If there is room on the floor, allow dancers to do as many dances as they wish all at the same time. Don't forget to watch your crowd and see how many couples you have. The more couples there are on the dancefloor the more two-steps, cha chas and waltzes you want to play.

Here's an example of a dance set you might want to try. Early in the night, pick some older dances and songs (electric slide, watermelon crawl, tush push, two-steps, sweetheart schottisches). You can still let people line dance in the middle of the floor if there's room. It's important to try this first thing in the evening. Partner dancers typically come in early, when it's not crowded, and leave early. Continue your dance set by coming down in tempo with a cha cha, waltz and slow dance. Then begin to pick up the tempo. A lot of times, right after a waltz or slow dance, I will come back up with a blow-you-away nontraditional song and dance to fulfill the needs of the younger dancers who have fallen asleep during the waltz. Some suggestions for this are *Cotton Eyed Joe* by the Rednex, *Tribal Dance* by 2 Unlimited or *Go Away* by Gloria Estefan. This method lets you satisfy all age groups.

When you get a request for a hard dance you know will not fill the floor, save it for when the crowd's really sweaty and needs a break or for later in the night. Encourage the requester to stay around and you'll play it.

The advent of regional dances has made it nearly impossible to assume that your dancers will do the same steps to a song as dancers in another area. Your best bet is to play the songs that are hot and let your dancers take it from there! That's all for now. YeeeeHaaaa!

HOT LIST:

Here is a list of both recurrent and new release country songs that should work anywhere, most of the time. Don't cringe but, I still play *Achy Breaky Heart* when I have kids present. It always gets them dancing. Don't let *your* burnout get in the way of playing a good song.

LINE DANCE GOLDIES

Baby Likes To Rock It!	Tractors
Watermelon Crawl	Tracy Byrd
Trashy Women	Confederate RR
Ain't Goin Down!	Garth Brooks
Born To Boogie	Hank Williams Jr
Chattahoochee	Alan Jackson
Honky Tonk Attitude	Joe Diffie
Third Rock From the Sun	Joe Diffie
Super Duper Love	Exile
T-R-O-U-B-L-E	Travis Tritt
Boot Scootin' Boogie	Brooks & Dunn
I Like It I Love It	Tim McGraw
Any song of...	Shania Twain (I love her!)
Sold	J.Michael Montgomery
All You Ever Do Is Bring Me Down	Mavericks

WALTZES

I See It Now - Tracy Lawrence, The Last Waltz - Rodney Crowell, Their Hearts Are Dancing - Forrester Sisters, Love On a Hot Afternoon - Gene Watson

CHA CHAS

Neon Moon - Brooks & Dunn, Tropical Depression - Alan Jackson, It Must Be Love - Rodney Crowell, Baby's Got Her Blue Jeans On - Mel McDaniels, Here Comes the Rain - Mavericks

HOT COUNTRY LINE DANCE SONGS

Swing City	Roger Brown
Daddy's Money	Ricochet
Thump Factor	Smokin Armadillo's
Blue	LeAnn Rimes
Ten Thousand Angels	Mindy McCready
My Maria	Brooks & Dunn
No News	Lonestar
Blue Clear Sky	George Strait
Givin' Water to a Drowning Man	Lee Roy Parnell

If anybody has a source for singles of the "Swamp Thing," please let me know! Contact: Rick Meyer, R2 Box 150 A, Haubstadt, IN 47639. Telephone: (812) 867-3401; Fax (812) 867-1082; e-mail: hillbillyr@aol.com

Four hot ways to smoke vinyl

Getting the best sonic performance from vinyl is a demanding task for an audio cartridge...especially when it comes to back-cueing and scratch mixing. To get the best sound quality and trackability from vinyl Stanton offers four hot cartridges designed to smoke up any dance floor.

TRACKMASTER
Already the standard in the industry, Trackmaster offers high-precision tracking and durability to withstand the rigors of back-cueing and scratch mixing. The stylus tip features a special fluorescent coating that illuminates the tracking path for pinpoint cueing accuracy, even under poor lighting conditions. The integrated headshell design completely eliminates cartridge mounting and unwanted noise due to exposed wires.

890AL
Designed specifically for DJ applications, the 890AL features a high compliance cantilever for precise tracking while back-cueing, slip-cueing and scratch mixing.

680EL
The 680EL's low-mass, high-strength cantilever and 4-coil design delivers optimum tracking response without sacrificing durability and signal output.

500AL
The workhorse of the industry, the 500AL offers the perfect blend of economy, reliability, ruggedness and optimum performance.

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No purchase necessary. Contest runs 9/1/96–12/1/96 at participating retailers. Open to entrants 18 or older. Winners will be selected in a random drawing on or about 1/1/97 and be notified by mail. Prizes: (1) Grand Prize: Two (2) Tickets (plus backstage passes, if available) to any concert, installation or event in which QSC Audio Products are used (a list of choices will be provided to the winner following the drawing), two (2) r/t coach airline tickets to the selected event, limousine transportation to and from the airport in the selected city, two (2) nights accommodations, plus two (2) QSC baseball-style jackets (combined a.r.v. $2,500); (5) 1st prizes: QSC USA 900 Power Amplifier (a.r.v. $785); (3) 2nd prizes: QSC Wool/Leather Baseball Jacket (a.r.v. $200); (50) 3rd prizes: QSC Denim Shirt (a.r.v. $35). For official entry form, contest rules, or actual odds (please specify), send self-addressed stamped envelope to QSC Audio Products, Inc., 1675 MacArthur Blvd., Costa Mesa, CA 92626. Odds of winning depend on number of entries. A final record of actual odds will be available for a period of two years after the prize drawing date. Employees of QSC Audio Products, Inc., participating sound companies, other affiliated businesses, advertising and promotion agencies, and their immediate family members and/or those living in the same household of each are ineligible. Prize winners must execute an Avidavit Eligibility/Publicity Release/Prize Acceptance Form within 7 days of attempted delivery of same. Noncompliance within this time period may result in disqualification. Acceptance of prizes constitutes permission to the sponsors or their agencies to use winner's name and/or likeness for purposes of advertising and trade without further compensation, unless prohibited by law. No substitution or transfer of prize permitted. All applicable Federal, State and local taxes are the responsibility of the winner. Names of prize winners available after 3/1/97. Void where prohibited.

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- *Three settings: 0=Standby, 1=effect sound animation, 2=effect and lamp sound animation*
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- *1 Year Warranty.*

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DIGITAL SPIN CONTROL

Mixman software transforms your PC into a high tech digital mix-station with throw-down, high energy dance music

by Henry Collins

Mixman software is an exciting look into the future of digital interactive mixing. With this PC-based software you can turn your multimedia PC into a powerful mix-station for playback and recording of supplied dance tracks. The Spin Control CD is a collection of eight high-energy dance titles from IMIX Records, a wholly-owned record label of Mixman Technologies. Each selection is comprised of 16 digital tracks that you can playback and remix on the fly with Mixman's futuristic looking graphical user interface (GUI).

MIX IT UP, SCOTTY

Installing Mixman software is a one-step no brainer. The minimum system configuration is a sound card equipped PC with 16 megabytes of RAM and a 66MHz processor or better. After lift-off, you're presented with a song selection screen featuring eight music titles to choose from. After clicking on an item with your mouse, an album slides out of the jacket to confirm your selection. To hear it you simply click on the transport controls at the bottom of the screen. Best of all, the disk also contains CD audio versions of these tracks for playback on any CD player.

Each of the music selections offered very complex compositions with fat drum licks, vocals, noise tracks, synthesizer effects, percussion... you name it. These high-energy dance tracks are not for the faint of heart. Hearing them beamed me back to

New York City during the early days of Studio 54 and Paradise Garage. After making your selection you click on the center button to proceed to the mix screen.

16-TRACK DRIVE

When you enter the mix screen you

encounter two turntables and a crossfader. My immediate impression was that the software offered digital mixing of two program sources. WRONG! After clicking on the crossfader for about three minutes, it became fairly obvious that this was no functional fader. Perhaps in a future release of the software it will feature a working digital crossfader.

To control playback of the 16-track music selections, each turntable featured eight hot spots resembling LEDs which you can click on or off. Clicking on a hot spot activates playback of a corresponding digital music track. You can use both the mouse or the keyboard to activate music tracks. Using the keyboard gives you the ability to launch multiple tracks simultaneously. Releasing your hand from keys halts track playback. For continuous playback of multiple tracks simultaneously there is also a lock function which is used in conjunction with the keyboard.

Mixing the audio tracks in real-time gives you a tremendous feeling of creative power. Want to open a selection with just the high hat and kick drum? No problem! Mixman gives you total playback control of all 16 tracks. There is also an effects button that allows you to change the pitch of selected tracks at will. The creative possibilities for remixing any selection are virtually unlimited. In just a few minutes, I was able to throw together some killer dance mixes. Please keep in mind that all eight IMIX cuts on the CD are dope cuts to begin with. Mixman even features a record function so you can save your hot mixes to disk for playback at any time. Files are saved with a MID (MIDI) extension but they are not compatible for use with MIDI sequencing and editing software... a real bummer.

THERE'S STILL MORE

Mixman also features an options screen which enables you to control several of its additional functions. With it you can adjust the tempo of the current selection as well as the pitch change for the effects control button. You can also open saved song files, create new ones or rename a current one. In addition, there is a selection for

running the demo file.

DEFINITELY STAR FLEET MATERIAL

Mixman's Spin Control Interactive Dance Collective sells for $39.95 and can be purchased through their website at *http://www.mixman.com*. This is the first interactive release for the label and others are on the way. If Spin Control is any indication of where interactive music is heading then I say, give me full warp drive... ENGAGE.

For additional information contact:
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Five sure ways to catch a cue

Catching that all-important cue in the heat of a mix can be tough...especially with a flimsy pair of headphones. To help you stay out of trouble, Stanton offers five headphones designed with the performance and comfort you need to busta move on every groove.

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For convenient hands-free operation and quick on/off access the 101/SR features a fully-adjustable and removable shoulder rest. It's perfect for those DJs that can't afford to be tied down.

DJ Pro 101/STK
The 101/STK is perfect for performing DJs that like to keep their hands on the action. This handheld, single earcup headphone features a removable, foam covered stick handle.

DJ Pro 101/HB
For long-wearing comfort and hands-free operation the 101/HB offers a single earcup design with adjustable headband covered with soft padded vinyl.

DJ Pro 1000
The DJ Pro 1000 offers the combined benefits of lightweight comfort and accurate wide-frequency sound reproduction for critical sound monitoring.

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Designed for the pro DJ, the 500/MC offers a hands-free mic with swing-away boom. The headphone features closed ear design with heavy-duty driver for exceptional bass performance.

So, if you're tired of blowing your mix, check out Stanton's full line of professional headphones at an audio dealer near you. They offer the performance and reliability you need to stay on cue.

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Gear Boxes

Check out a few of our favorite DJ vans, trucks and trailers while you shop for

Hot new ways to get your rig to the gig!

by Henry Collins and Robert Lindquist

Ever since "mobile" became an accepted prefix for entertainer, getting an entire sound and lighting setup to the job in one piece has been a challenge. In the days of disco, nothing short of a panel truck was adequate to transport the 10-watt-per-pound amps, club-sized speakers and extravagant lighting systems. Now, equipment is designed to be efficient, light and portable. Combine this with America's new found passion for sport-utility vehicles (SUVs) and minivans and you'll find a range of vehicle options that's staggering. Here are some of the more popular American made options for getting your gear from A to B, and back!

Jock In The Box
Todd Powers
Meriden, CT

DJs Are Us
Mark Skorusa
Oaklawn, IL

Four Seasons Amusements
Walter Nekyha
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Rollins Entertainment
Kelly Brady/Chris Moore
Rochester, NY

Hurricane Productions
James Sheridan
Youngstown, OH

BUY OR LEASE?

The first question is whether to buy or lease your new wheels. If entertaining is your livelihood, leasing may offer attractive tax advantages and allow you to drive a more expensive vehicle than you could purchase. With some leasing programs you can roll off the lot with a new ride for very little money down. Before deciding on a lease program, check out the terms very closely as there are usually additional charges at the end of the contract period for excessive mileage. Many leases charge for usage exceeding 10,000 to 15,000 miles annually, depending on the length of the lease. Being that you will be using the vehicle for business, check with your accountant and see if you will be able write off a portion of the cost of the lease.

OPERATING COSTS

If your new vehicle purchase could operate on air and water, you wouldn't need to worry about operating costs. Alas, this is the real world where cars and vans run on gas and oil. If you will be putting serious miles on your new vehicle you will want to look at its long-term operating costs such as tune ups and scheduled maintenance. With the Dodge Caravan, Chevrolet Lumina Minivan and Ford Explorer for example, you can gig for 100,000 miles before a scheduled tune up.

BRING MEASURING TAPE

Before making any vehicle purchase, make certain it has the carrying capacity you need. One of the most practical ways to determine this is by fitting all your gear in the vehicle you have in mind to purchase. Some car dealerships will allow you to test drive vehicles for a few hours, giving you plenty of time to load up and conduct your own road and track testing. If you are not able to spend quality time with the vehicle, your next best option is to bring a tape measure and take down all the vital dimensions. Be sure to measure the top, middle and bottom part of all door frames as well as the height, width and length of the interior cargo area. Once you have all the necessary dimensions, arrange your sound system into a small stack approximating the interior dimensions of the vehicles' cargo area. If you can't stack it tight enough to fit into those dimensions, better look at a different vehicle.

100,000 MILES LATER

Before you decide to drive off the lot with any new car, make sure to check out the terms and conditions of the manufacturer's warranty very closely. Most manufacturers offer a 3-year/ 36,000 mile bumper-to-bumper warranty with free 24-hour road side assistance nationwide. If you can get to a phone, you can get help. In addition to the standard warranty, which covers "factory-supplied materials and workmanship" (manufacturer's defects), some car companies offer extended warranties to protect you after the initial warranty expires.

With few choices under $20,000 it has become extremely important to check and compare warranties as well as features, specs and performance.

DON'T LET THE PAINT FOOL YOU

For many, a car purchase is a very emotional decision. Car manufacturers know this too. That's why they spend millions on market research to determine the hottest paint, body trim and features to offer in their vehicles each year. Rather than let impulse and your emotions drive your purchase decision, try to look beyond the paint and chrome to see the vehicle's true value. The purchase you make in the heat of passion is usually the one you'll grow to regret in the long run.

When shopping for your next vehicle, remember that this is a purchase you will have to live with for a number of years... especially if you're financing it. Don't be hasty, no matter how attractive the deal sounds. Compare, compare and compare. Do this and chances are you will drive off with a real winner.

MINIVANS

The minivan market took its first breath in 1983 when Chrysler gave birth to the Dodge Caravan and Plymouth Voyager—now, one of every two minivans sold in the U.S. is a Chrysler product. To ensure its market dominance, for 1996 Chrysler invested $2.3 billion and developed an all-new, third-generation minivan. *Motor Trend* responded by naming the 1996 Caravan "Car of the Year."

Dodge Caravan LE

Base price: $23,190 • Front Wheel Drive • Dual air bags • Driver's side sliding door • Infinity audio system • Touring suspension • Cargo capacity: 146.2 cu. ft. (2nd and 3rd row seats removed)

CARGO TO THE MAX

The biggest change in the new Caravan is its cleaner, sleeker styling improving aerodynamic performance. The new interior is more than nine inches wider than its predecessor, for a total volume of 175 cu. ft., the largest in its class. Take out the two rear rows of seats and Caravan offers a cavernous 146.2 cu. ft. of cargo area—enough space for a good sized sound and lighting system with 48" high speaker cabinets. Dual sliding cargo doors on both sides take the trauma out of loading and unloading equipment.

The standard engine is a 150 hp 2.4-liter SOHC four cylinder job. For more tire burning performance, an optional V-6 delivers 158 horses to the front wheels. Either way, the Caravan has the "umph" to move you and your cargo at a spirited pace.

THE CHEVY APPROACH

If you're not put off by its space-shuttle styling, the Chevrolet Lumina minivan has sufficient cargo carrying capacity with family car handling for about five grand less than the Caravan LE.

Beneath its low slung hood, Lumina's standard 3.4-liter V-6 engine delivers 180 hp with 205 pound feet of torque giving it a 30 horsepower advantage over the Caravan. With the rear seats removed, Lumina offers 112.6 cu. ft. of cargo room—62.4 cu. ft. less than Caravan's—but Lumina's bumper-level cargo deck greatly aids loading and unloading.

Inside, Lumina comes standard with two comfortable front bucket seats and a three-passenger bench seat. Two other interior configurations are available: a six-passenger version with three rows of bucket seats and a seven-passenger model with three buckets in the middle and two at the rear.

Chevrolet Lumina Minivan

Base price: $18,415 • Front Wheel Drive • Driver's air bag • Sliding cargo door • Lightweight modular seating • 4-wheel anti-lock braking • Steel safety cage construction • Cargo capacity: 112.6 cu. ft. (Rear seats removed)

FORD'S STAR

Last in our line-up on American made minivans is Ford's Windstar. Priced in the mid-20's, this van seems best described as a compromise between the Caravan and Lumina. Usable load area for the Windstar is ten inches less than the Caravan, which translates to 23 cu. ft. less cargo area. A plus is the high clearance rear liftgate which anyone over 6'3" is sure to appreciate.

The base engine is a 3.4-liter but the optional 3.8 liter V-6, which pumps out 200 hp, is probably the better choice, especially if you're going to load it down or haul a trailer. Both powerplants allow you a 100,000 mile tune-up cycle.

In the final analysis, it all comes down to what features are best for you. The Caravan offers the convenience of dual side doors, Lumina's plus is flexibility, and Windstar has the advantage in terms of power. All three are front-wheel drive and come standard with driver and passenger airbags.

VANS

While termed a minivan, the Chevrolet Astrovan and GMC Safari are more van than mini. With its large and boxy cab design and rear wheel drive powertrain, the Astrovan/Safari is possibly the most popular vehicle with mobiles. Take out the center and rear row of seats and this baby will consume 170.4 cu. ft. of cargo. You can load full 4' x 8' sheets of plywood flat on the cargo deck with room to spare.

The standard 190 hp 4.3-liter V6 powerplant and 5,500 lb. towing capacity, combined with its rear wheel drive, makes this van ideal for cargo trailers.

Dual air bags and five-passenger seating come standard, as well as lots of cup holders. The base price for the rear wheel drive, four door model is $19,152. Also available in an all-wheel drive, eight-passenger version.

Chevy/GMC Minivan

Base price: $19,152 • Dual air bags • Four-wheel ABS brakes • Side door beams • Touring suspension • Cargo capacity: 170.4 cu. ft. (2nd and 3rd row seats removed) • Powerplant: 4.3-liter, V6, 190 hp

VANTASTIC

If your wallet will let you step up to the plate and take a swing at a second vehicle, you may want to consider a full-size van. The Chevy Express / GMC Savana is an fine choice with 15-passenger or 9,500 lb. carrying capacity. To move all this stuff around, the Express/Savana offers 267 cu. ft. of cargo space and standard 195 horsepower, 4.3-liter V6 engine.

There's also an optional 5.0-liter V-8 with 220 hp or 5.7-liter V-8 with 250 hp. If that won't cut it there's also a monster 7.4-liter V-8 with 290 hp.

Both vans come standard with driver and passenger airbags, air conditioning, and four-wheel ABS. There's a choice of side doors: one sliding door or two hinged doors.

For heavy-duty hauling you can purchase an optional towing package enabling you to safely tow a 10,000-lb. load.

The base price for the Chevrolet van is $19,494 and $19,309 for the GMC name plate. Each can be purchased with standard and extended length cargo beds.

Chevy Full-size Vans

Base price: $19,494 • Front Wheel Drive • Dual air bags • Side door beams • 4-wheel ABS • Stainless steel exhaust system • Cargo capacity: 267 cu. ft. • Powerplant: 4.3-liter, V6, 195 hp.

AF-FORD ABLE

For a grand ($1,000) less than the base price of the Chevy van, you can own a Ford Club Wagon. This glassed version of the windowless Econoline offers 266 cu. ft. of cargo space and comes with a standard 4.5-liter, 6-cylinder, 150-hp powerplant—45 less horses than the Chevy van. For additional motoring muscle there is an optional 7.7-liter V8 that delivers a head-snapping 245 horses.

The Club Wagon's $18,230 base sticker price includes a driver's air bag and ABS brakes as standard equipment.

Ford Club Wagon

Base price: $18,230 • Driver's side air bag • ABS brakes • Electronic 4-speed automatic overdrive transmission • Twin I-beam front suspension • Cargo capacity: 266 cu. ft. (2nd and 3rd row seats removed) Powerplant: 4.9-liter, V6, 145 hp

MAXIVAN

If you need something larger than the Dodge Ram Van, you may want to consider a Greyhound bus. With a base price of $16,848, the Ram comes with a standard 3.9-liter V6, 175-hp powerplant. One of its most outstanding features is interior height of 53" — excellent for loading most speaker cabinets standing up.

If your hauling needs exceed the capacities of most vans, you can also purchase a cut-away or cab-only model and have a stock or custom cargo box built to your specifications.

Jeep Cherokee

Base price: $16,293 • Rear Wheel Drive • Driver's side air bag • Cargo capacity: 75 cu. ft. • Powerplant: 2.5-liter, 4-cylinder, 125 hp (6 cylinder optional, V-8 available in Grand Cherokee).

If you need a car for the week, and a truck for the weekends, your vehicle of choice may be a sport/utility vehicle. "Sport/utes" have become the fastest growing segment of the auto marketplace and with good reason. They're more car-like than a van or minivan, have excellent trailer towing capabilities and offer flexible cargo arrangements to fit people, gear or both. In addition, with available four-wheel drive or all-wheel drive and high ground clearance you can back right up to any venue.

Like pizza, SUVs come in three sizes, small, medium and large. The small size, such as the Geo Tracker and Toyota RAV4 have little to offer anyone with a mobile entertainment business. The medium size SUVs—Jeep Cherokee, Chevrolet Blazer, Ford Explorer, Toyota 4Runner and Nissan Pathfinder—are more practical. In addition, Honda, Isuzu, Land Rover and several other foreign nameplates are deep in the battle for this segment of the market. With such a mix of vehicles, and more on the way, we choose to focus on a specific segment of the sport/utility market where GM and Ford are aggressively vying for market share: the Big SUVs.

Ford Explorer

Base price: $20,070 • Rear Wheel Drive, 4x4 or all-wheel drive • Dual air bags • 4-wheel ABS brakes • Cargo capacity: 92 cu. ft. • Base Powerplant: 4.0-liter, V6, 160 hp (V-8 optional).

THE GENERAL'S MOUNT

Despite their new names, the Chevy Tahoe and GMC Yukon (formerly known as the full size Blazer and Jimmy respectively) date back to 1969. Through routine face lifts and upgrades, these vehicles continue to play well. In fact, the Tahoe was named "Truck of the Year" by *Motor Trend* for 1996. The biggest, most recent, advance was the introduction of the enhanced 5.7 liter/250 hp V8 which will get these big wagons up to 60 mph in under 10 seconds. Not too shabby for a 5,400 lb. vehicle.

Chevrolet Tahoe

Base price: $22,501 • Rear or Rear/4-wheel Drive • Driver's side air bag • 4-wheel ABS brakes • Cargo capacity: 92 cu. ft. • Powerplant: 5.7-liter, V8, 250 hp.

The base vehicle is a two-door. An available four-door, now in its second model year, offers considerable more people and/or cargo space. As a cargo carrier, the two door is hampered by the placement of the full size spare tire. It's right where you wanted to put your amp rack. To reclaim that space, your options are either an aftermarket outside spare tire carrier, tote the spare in the passenger seat, or leave it home. Towing capacity is rated at 7000 pounds as compared to 5,500 lbs. for the smaller Chevrolet Blazer.

The two-door version may be great for back-road excursions, but in everyday driving, the buckboard ride can get to be a bit annoying. The four-door version, with a longer wheel base and additional leg room, is a much better ride and the 20/40 split rear seat makes this a great choice for whatever or whomever you need to haul (partially due to the fact the spare tire is suspended underneath the truck).

The two-door version offers either a clamshell rear hatch (half goes up, half goes down) or side by side vertical doors. The four-door offers just the latter arrangement. Tahoe/Yukon is available with either rear or four-wheel drive. Sticker prices start at $23,500 and top out just over $31,000.

FORD'S DONE HORSIN' AROUND

Aside from a starring role in the hottest televised low-speed car chase of all-time, Ford Bronco's are a common site everywhere. It's

These top DJs didn't want money to endorse our products. They wanted our products.

DJ Junior Vasquez

DJ/producer, N.Y.C.

"The mixer to mix it up with."

With a signal to noise ratio of 100db, a 5-band graphic equalizer and balance control, the 5009 mixes up like a high-end board. But the 2.5kg weight and detachable 45 and 25mm crossfaders prove it's really the perfect mixer.

Streetmaster 5009

PMC 05 Pro

DJ Rhettmatic

DJ/producer, San Francisco

"A fader as smooth as a DJ's skin... and a layout that steps up performance."

Revolutionary Double Panel System allows for obstruction-free fast mixing. Selectable input switches fit into any of 8 positions. Supersmooth "Photo Coupler" crossfader enables on-the-fly curve adjustments for any style mix. The ultimate high end scratch/performance mixer for the professional DJ.

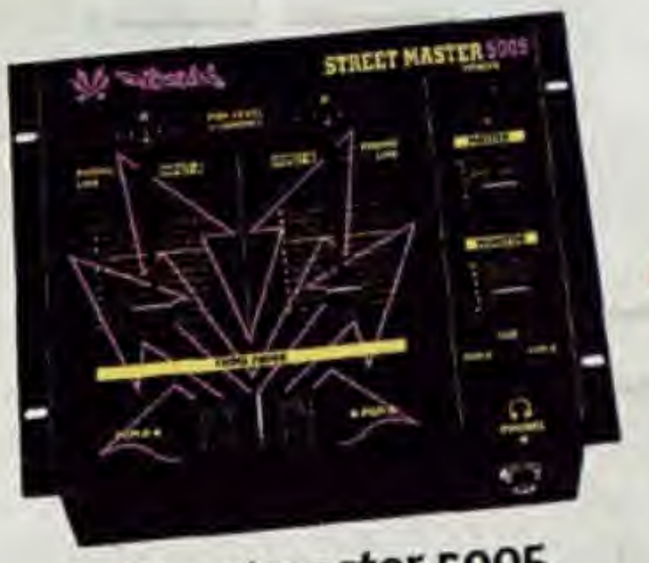
DJ 8-Ball

Champion DJ, San Francisco

"Larger pitch range and lots more leeway... everything we've been begging for."

This table starts up with 1.6kg-cm of torque. Static balanced floating arm virtually stops acoustic feedback. Illuminated VU meter, ± 10% pitch control fader and electronic brake system. It's all you want in a high-end table.

PDT 5000



Streetmaster 5005

DJ Q-bert

Champion DJ, San Francisco

"The ultimate artillery for all your battles."

The 5005 scratch mixer includes four inputs with two program faders, vertically mounted changeover switches and detachable 45 or 20mm crossfaders. Rugged construction stands up to daily demands and grueling competitions.

Exclusive US Distributor: Tracoman Incorporated • 2821 Evans St., Hollywood, FL 33020 • Tel 954/ 929-8999 • Fax 954/929-0333 ©1996 Tracoman

Vestax

GIVE DJ'S WHAT THEY WANT.

no wonder. The vehicle has remained virtually unchanged since 1966. With GM's hot Tahoe/Yukon combo leaving dealers as fast as they're delivered, Ford decided it was time to put the Bronco out to pasture and start making up some lost ground. For 1997, Ford is introducing an all-new vehicle, based on the redesigned F150 pick up. With the F150 well established as the best selling vehicle (car or truck) in America for uncountable years, the new Expedition, available only as a four-door, should be headed for a successful run.

At the time of this report, the first Expeditions were just rolling off the line so we're at a loss as far as firsthand experience, but we do have the highlights.

Size wise, Expedition is longer and wider than any other SUV (it's about 6 inches shorter than Chevy's huge Suburban). With a 119" wheelbase (1.5" longer than Tahoe four-door), Expedition offers seating for up to nine. Fold down the seats and it will gobble up your system with a single gulp. The cargo area measures 39.8 inches high, 48.5 wide and 82.2 inches long. If that's not enough room, Ford says it'll pull up to an 8,000 lb. trailer.

Engine choices include two V8s: a 4.6 liter/215 hp Ford claims should offer the best mpg in this class and a 5.4 liter/230 hp, recommended for heavy-duty towing. Both are tuned to provide extra torque at lower RPMs for towing and deliver 100,000 mile performance before the first scheduled tune-up. Expedition is available with rear-drive only, or with a new Control Trac system which offers four drive settings (all-wheel, 4x4 high and low, 4x2).

The family resemblance to Ford's mid-sized Explorer, is quite evident, especially with the rear lift gate. It has one big swing-up hatch with a swing up window. Other notable features include dual air bags (Tahoe/Yukon has just a driver side), standard four-wheel antilock disc brakes and a passive anti-theft system.

Prices are expected to start around $25,000 and top out in the mid 30's.

Ford Expedition

Base price: Mid $20s • Rear Wheel Drive, 4x4 or all-wheel drive • Dual air bags • 4-wheel ABS brakes • Base Powerplant: 4.6 liter, V8, 215 hp.

Too much to stow? Why not tow?

If your lifestyle demands that a single vehicle be used for both personal and business use, a trailer is an excellent alternative. Parked in a secure area, a well-constructed, steel-framed box utility trailer is a simple and safe way to transport and store gear. Many mobiles leave their gear in the trailer full time, cutting their load/unload time down to just minutes. And trailers equipped with large doors and wide ramps facilitate loading and unloading. For outdoor jobs, a trailer fitted with a custom awning and power generator creates a perfect, self-contained staging area. In addition, the large side panels provide plenty of space to create a colorful, eye-catching billboard to promote your business on the job and on the road. For a complete catalog of trailers for mobile entertainers, contact Wells Cargo, Inc., P.O. Box 728-1214, Elkhart, IN 46515-0728 or call 800•348•7553.

Eight-foot Service Wagon (Wells Cargo Model SW8) is a manageable storage and transport option. Overall length is a tad over 12 feet with interior dimensions of 8'3" x 4'9" x 4'6" (L x W x H). A 48-inch wide rear door and flush floor (no interior wheel wells) maximize usability.

Wells Cargo's Tote Wagons are available in single and tandem axle models with boxes ranging in length from 9'9" to 15'9". Single axle trailers have a 5'6" interior height compared with a 6'0" height on tandems, standard width is 5'9".

Tale of the Tailgates

For the average van or sport utility vehicle buyer, how the tailgate operates may not be a major purchasing factor. But, for Mobile Entertainers, one often-overlooked but essential feature is the rear access setup. Often a DJ may run into a situation where working directly out of his or her own vehicle is the best way to go. With that in mind, note the vehicles in the photo below. Imagine yourself in each vehicle arriving at an outdoor gig with no table. How would you handle the setup? Which vehicle design do you believe works best?

Mid-size Toyota 4Runner- Flip Up Hatch

Full-size Ford Bronco, fold down gate

Chevy Astrovan-Side by side doors

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by Blaine Greenfield

TRYING TO HAMMER OUT YOUR OWN AD PLAN? THE FACT IS...

You Need Help!

One of the most common questions I get from DJs is: How do I develop an advertising plan? Obviously, without a plan, most of what you spend on promoting your business will be wasted.

Let's consider the options. You could work with a salesperson/advertising consultant from a local radio station, newspaper, direct mail firm, or yellow page company. But if you do, remember that person's sole responsibility is to get you to spend most of your advertising dollars with them.

You could use the services of an advertising agency but most agencies want to work with clients with a large budget as they take a commission on the amount spent on ads. This is why agencies, particularly the smaller ones, come and go on a regular basis. With the advent of desktop publishing and digital communications, it's too easy for someone to call themselves an ad agency.

Advertising and marketing consultants are also available to help you. Seek them out by word of mouth. It's quite common for members of the marketing faculty at community colleges or universities to offer their services (for a fee, of course). A last option would be to call your local office of the Small Business Administration (SBA) and speak to a SCORE (Service Core of Retired Executives) volunteer or locate your local Small Business Development Center. Contact them through a local college or the Small Business Administration.

No matter who you use, take your promotional efforts seriously. It's your money, and advertising isn't cheap. Even if you don't plan on doing the work yourself, get yourself educated (read, take courses) on marketing, advertising, selling and promotion; this will enable you to ask the "right" questions of those you may wish to consult. Books by such authors as Murray Raphel and Jay Levinson (*Gurerilla Marketing*) are excellent resources. You should never rely on just one person or company to guide you completely.

4 STEPS TO SUCCESSFUL AD PLANNING

1. Identify long-term objectives.

Where do you want your business to be one, two, and five years from now? Be as precise as you can (i.e., how many jobs do you want on the books by a specific date).

2. Determine your short-term goals and priorities.

What will you do tomorrow, next week, next month to move you toward accomplishing your long-term objectives? Put both your long-term objectives and short-term goals down in writing.

3. Assemble your resources.

Make sure you have all in-house information available, such as any research that you have done. In addition, get out your business plan.

4. Select a promotional pro.

Find someone you can trust to help you through the hassles of media selection and production scheduling.

BLAINE'S BULLET: HOW TO FIND PEOPLE YOU CAN WORK WITH

When interviewing companies to handle your advertising and promotions, you should get the answers to these questions. If a company cannot provide you with the answers, move along.

- How will you position my DJ firm? If no thought has been given to an answer here, leave immediately, you are wasting your time.
- How will you measure the effectiveness of my advertising? If it can't be measured, you can't afford it. You can't afford to spend money on so-called image advertising. Every cent you spend needs to result in increased sales.
- How will you keep me informed as to what you are doing for me? Insist on seeing, changing (if necessary) and approving all advertising before it is run.
- Can I see some references? You can also ask for their accomplishments.
- Have you lost important clients in the past year? Ask why and then call these former clients. If the person tells you that he or she has never lost a client, don't believe it. If a former client is badmouthed, you could be next—not a good sign.
- Who will be working on my account on a day-to-day basis? If it won't be the salesperson you're dealing with, who will it be? Does that person have experience or is it the firm's newest hire? It is nice to give beginners a chance; however, you shouldn't be the one to train them. You can't afford it.

Blaine Greenfield is head of Blaine Greenfield Associates and a professor at Bucks Community College. He is available as a consultant, trainer, and speaker. He will answer all requests for information written to: 283 Bolton Road, East Windsor, N.J. 08520; or call (609) 443-3781, fax: (609) 426-0246, or e-mail; Greenfield@bucks.edu.

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SCOOP

You can teach an old DJ new tricks

OR 375,812 THINGS YOU ALWAYS WANTED TO KNOW ABOUT THE MDJ & K BIZ BUT WERE AFRAID TO ASK

Prior to my first look at "Top Jocks: Advanced Mobile DJ Video Series," I expected to be bored to tears. What can you possibly teach a 20 year veteran DJ? I was pleasantly surprised! I never thought anyone would produce and market a video series that covered so much... so well. This five-tape set from Outpost DJ Video Productions, Commack, N.Y., is worth every penny you'll spend... more on cost later.

Video host Joe Thyer, A.K.A. DJ Joey T., and director/co-producer Craig Poore, both employed by HBO, will have you singing the praises of these one-hour sessions. Each tape is professionally choreographed, with expert audio and visual representation. Whether novice or veteran, all DJs should be strapped to a speaker stand and forced to watch the work of Thyer, Poore and their contributing "experts."

What are some of the topics discussed? How about: contracts, new products, cross-overs, record pools, networking, troubleshooting, computers, advertising, expansion, lighting, taxes, karaoke, microphones, etc. The list goes on and on. If you think that a record pool is where you bathe your old vinyl, or networking means contacting NBC, you need these tapes! Here are some of the basics:

1 VOLUME I "LEGALITIES AND DJING IN THE COMPUTER AGE"

Discusses crucial legal matters and how to run your business more effectively by making use of today's technology. Cellular phones, computers and advertising are also covered.

2 VOLUME II "SPINNING TECHNIQUES: MIX MASTERING"

I found this tape most fascinating and gained a new respect for the art of spinning on turntables and CD decks. Seeing it performed "live" is totally different than reading about it. Through the use of two champs, performing their mixing skills, I felt as if I was there with them.

by Art Bradlee

VOLUME III "EQUIPMENT UPDATE: CHOOSING THE RIGHT COMPONENTS AND KARAOKE: MAKING PROFIT FOR YOU"

Thyer takes you on a tour of one of the country's leading DJ stores and, with the help of its sales manager, discusses the major components of a DJ business: sound and lighting. A highlight of this volume is the need to "qualify yourself." Know, in advance of your purchase, what you do and what you need. These tapes offer unending sound advice like: Neither overbuy nor underbuy (i.e. size of speakers, mixers, amps). A standing ovation to director Poore for his DJ Lighting Segment;

INCREASE BUSINESS AND PROFITS
TOP JOCKS
ADVANCED MOBILE DJ VIDEO SERIES
Volume 2
Spinning Techniques; Mix Mastering
INCREASE BUSINESS AND PROFITS
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Volume 1
Legalities: Protecting Your Assets & DJing in the Computer Age
INCREASE BUSINESS AND PROFITS
TOP JOCKS
ADVANCED MOBILE DJ VIDEO SERIES
Volume 3
Equipment Update: Choosing the Right Components & Karaoke: Making Profits for You

truly an exciting and effective presentation of available lighting equipment. The section on karaoke is a "should I or shouldn't I add karaoke to my system?" and is quite beneficial.

VOLUME IV "MARKETING AND ADVERTISING TECHNIQUES FOR INCREASED PROFIT"

Participating in and organizing your own bridal show, producing your own video demo tape, effective telephone techniques, promotions, etc. are all part of this volume. Several pros are on hand to share tips from their various fields of expertise. Watch this tape over and over because it doesn't matter how fantastic your equipment is or how terrific you are as a DJ, if you don't know how to promote your business, you won't be a DJ for very long.

Each tape costs $23.95. Purchase all four at once and the price is discounted to $79.95, which also includes Volume V featuring footage from a DJ show. Outpost DJ Video Productions offers a no-risk money back guarantee. Call (800) 225-0000.

If you buy nothing else this month for yourself or your DJ business, I recommend you buy "Top Jocks - Advanced Mobile DJ Video Series." But be sure to hide it in a desk drawer if one of your "friendly" competitors comes for a surprise visit at your office!

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CROWD PLEASERS

Little adds more to any event than a burst of glitter and streamers erupting out of a confetti cannon. Unfortunately, it's an effect that's expensive for you and for the people who have to clean it up.

So here's a better idea. Take an el-cheapo rebuilt electric lawn blower, attach a paint roller and a roll of tissue paper and viola! You have the Fast Action Rapid Toilet Tissue Spinner (F.A.R.T.T.S). Simply slide a roll of toilet paper (Scott's works best because of size) on the paint roller and flip on the blower. The blast of air hits the paper and spools off the whole roll in around 30 seconds. DJ Jim Kerins, from Farmington, N.Y., who brought us the idea, says he loves to shoot it out over the crowd at kids' parties and use it for a grand finale at wedding receptions. Clean-up is easy and "ammunition" is available everywhere!

Hoop Dreams

NEW GAME IS BOUND TO GET PEOPLE HOPPING

The Hula Hoop may soon lose top billing as the longest lasting fad to a "hip" new party game called **Walla-Balla**. As much fun to watch as it is to play, the Walla-Balla, from Ice Breaker Enterprises Inc., is a unique novelty for your group participation activities.

Walla-Balla is a hard plastic device you strap around your waist with a nylon belt (one size fits all). It consists of three mini-baskets that are similar in appearance to basketball hoops. The rubber ball, which hangs underneath the baskets, is attached by a nylon cord.

The object? To get the ball into the baskets without using your hands. You achieve this by contorting your body in spasms of twists and shouts, turns, knee rocking, and jumping up and down and all around. (We suggest caution to those who may wish to have children some day. We don't want to contribute to any loss of generations!)

The Walla-Balla can be used solo, but order a bunch for a challenge atmosphere at your parties. Point values are assigned to each basket: 100, 50, and 25. The winner is whoever receives the most points. Other ways to use the Walla-Balla are included in the colorful packaging.

These solidly-made and colorful units retail for about $15 and are available at Spencer Gifts or direct from Ice Breaker Enterprises, Inc. by calling (770) 822-9320.

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GAIN

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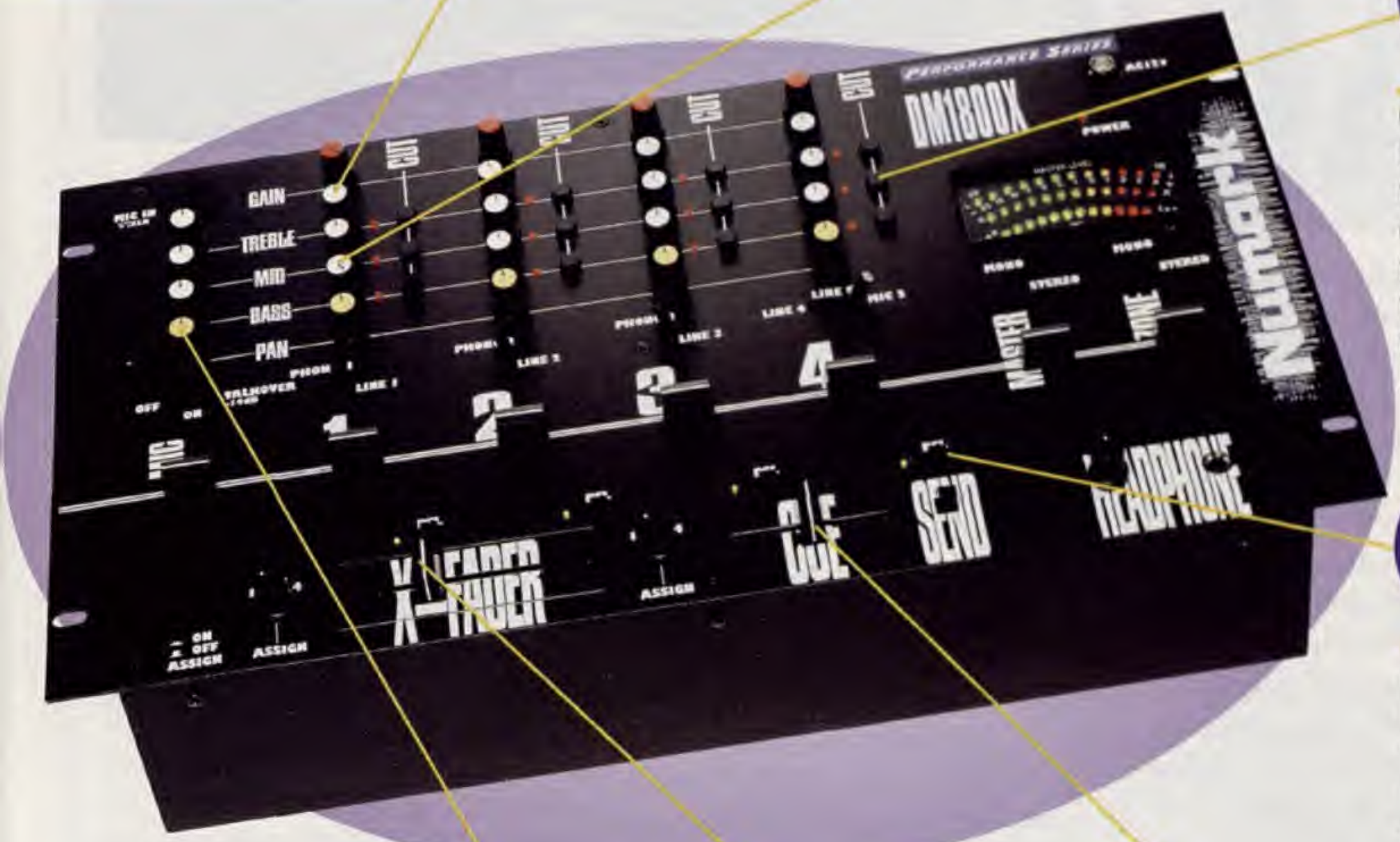

PFL

Assignable PFL (pre-fader listen) with a separate meter bridge to accurately match the audio levels of both the program and cue material.

PAN

Panning on each channel allowing for dramatic effects.

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Rugged, high profile faders for the cleanest audio signal.

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Split cue headphone monitoring.

DM 1800X

The DM1800X represents the pinnacle in DJ mixer design. Experience complete audio control with the advanced features in the new "1800". Master your music mix with a full featured, professional mixing console in a 19" rack-mountable DJ board.

Additional features:

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DIGITAL MAGIC

SOUND ENHANCER OFFERS SOUND SOLUTIONS

One day you're just walking down the street, minding your own business, when you see a crowd gathered around a brightly painted horse drawn wagon. Standing on a stage next to the wagon, surrounded by colored streamers and banners, is a fast talking pitchman who's pitch goes something like this: "Yes, my good friends, here — in this little on-rack space box — is Space Age electronic circuitry so sophisticated it can enhance the sound of your stereo system, boost the bass to earthquake levels, tweak the treble to shatter your

finest crystal and even fade your music up or down automatically. But wait, friends, there's more. This marvelous little gizmo I have right here in my hands can even take the pops, clicks and scratches out of all your old 45s and LPs!"

Sound like snake oil? Sure does. But the Professional Sound Enhancer 5022 from MacKenzie Labs can do all these things (except for shattering crystal). In fact, this device is possibly one of the most useful DJ/KJ sound processing tools ever put in a rack.

WHAT IT DOES

Among the effects available with the 5022 are noise reduction, stereo enhancement, compression/expansion, bass-treble-volume control and an auto fader. But probably the most interesting is scratch suppression. In our tests, we took a vintage slab of 12" vinyl and sliced scratches of varying depths across the surface. Listening without the 5022, it was obvious this record was no longer usable. But, with the 5022, we were able to remove over 90 percent of the clicks and pops. We found it worked best with the deeper scratches. It took a bit more tweaking to get rid of the hairline scratches but, they aren't normally that big a problem to begin with. Quite remarkable and a real handy tool for anyone transferring a library over to tape or vinyl (let's not get into the legalities of that right now).

In addition to being able to digitally remove scratches from your music mix, the 5022 performs several other handy tricks. If you run your system in stereo, the "Stereo Enhance" and "Spatial" effects will give you much greater control over your sound. Stereo Enhance creates a stereo effect from mono recordings and "fills-out" the foreground of stereo recordings. The result is more pronounced vocals and drum beats. The Spatial effect widens or narrows the sound with the minimum setting being mono.

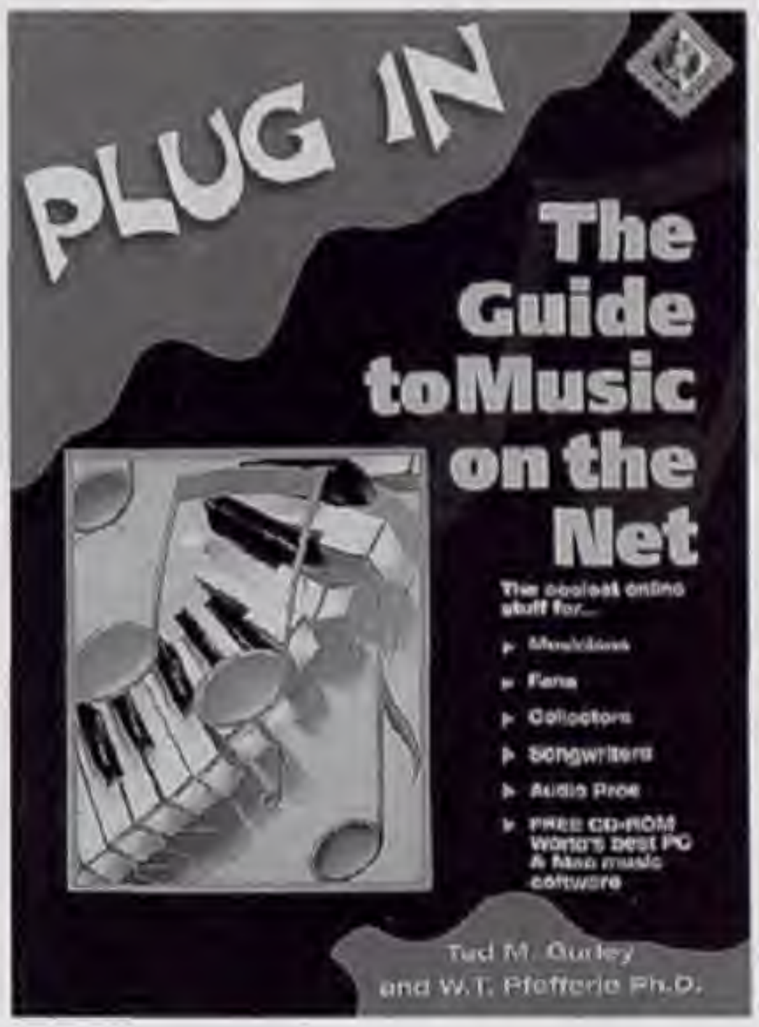
The compression/expansion effect gives you an immediate way of "crushing" your sound in order to get more apparent volume (crank it!) or expanding the dynamic range to greater intensify the sound.

The Bass/Treble controls are little different from other bass/treble controls except that they offer you an additional point in your system where you adjust the sound.

And finally, there's a fader control. If the button is pressed either a fade-in or fade-out is triggered with an adjustable interval from .5 to 11 seconds. Whatever of the usefulness of this feature, no doubt, there's a DJ or KJ somewhere who will find a way to use this for the betterment of mankind.

So that's the nickel tour of the 5022. A neat device with plenty of features DJs can use today and into the future. As you might expect, packing all these features and effects into a single rack mount unit is a bit pricey, in the case of the 5022, we're talking $2,400. For more information, contact MacKenzie Laboratories 1163 Nicole Court, P.O. Box 1416, Glendora, CA 91740; or call 909-394-9007 / Fax 909-394-9411.

Music on the Net



The internet is teeming with musical opportunities and resources, but who has time to try and find them all? Not to worry. *Mobile Beat* contributing writer and Mobile DJ Ted Gurley has teamed up with musician and teacher W.T. Pfefferle Ph.D. to create the ultimate travel guide to all those Net resources. *Plug In: The Guide to Music on the Net* is the first complete guide to music in cyberspace. *Plug In* is a roadmap to DJ info, song lyrics, music software, recording help, business guides, and fan clubs.

This 306-page book is a down-to-earth guide for anyone interested in music — from musicians to DJs, to producers and engineers. It's packed with tips and information in an easy-to-read fashion and a lot of graphics. In it you'll find:

• A map for everything from heavily traveled World Wide Web pages to obscure alternative online publications, extensive listings of the widespread world of newsgroups, mailing lists and homepages that populate the Net.

• Rap to swing and everything in between, just where to go for musical information needed.

• A complete guide to accessing MIDI (musical instrument digital interface) software that makes it possible for musicians to digitally access the sounds of every instrument and then manipulate those sounds to compose music.

• How to contact record companies, equipment supply companies and other resources to begin to network and conduct business via the internet.

For anyone intimidated by the internet, *Plug In* offers an explanation of all the abbreviations, acronyms and endless jargon, in order to make your journey simple and pot hole free.

Plug In also comes with a bonus CD-ROM with sound tools and programs to help explore the Net and its music. The CD-ROM offers sound editors, business management software, HTML editors, MIDI sequencers, music databases, and notation programs.

The internet is poised to revolutionize the way people listen to, write and play music. *Plug In* opens up the vast resources available on the Net and empowers readers to shape and appreciate the new music universe.

Plug In: The Guide to Music on the Net ($29.95, PrenticeHall PTR, ISBN 0132410508) is available in better bookstores, or by calling (800) 811-0912, or via the Net: http://www.prenhall.com.

Two pop, click and static stoppers

If pops, clicks and static are chasing your audience off the dance floor, then it's time you started cleaning up your act. With SC 4 stylus and VC-1 vinyl care products from Stanton you can get your mixes off to a cleaner start.

SC 4 Stylus Cleaner

Nothing degrades sound quality and shortens record life faster than a dirty stylus. Caked on debris and other contaminates on the stylus tip, such as those pictured in the photo, reduce tracking accuracy, increase record wear and degrade fidelity. With Stanton's SC 4 cleaner kit you can safely dissolve dirt deposits on the stylus tip and gently sweep them away with the specially designed cleaning brush.

VC-1 Vinyl Cleaner

Regular use of VC-1 vinyl cleaner can help eliminate pops, clicks and other surface noise caused by dirt and debris on your record. VC-1 cleaning fluid is specially formulated to reduce the static build up on your vinyl which attracts dirt and debris. At the same time, it loosens dirt down in the grooves so they can be safely removed with the supplied velvet pile cleaning pad.

Don't let record noise and static hurt your mix program. Clean up your act with SC 4 and VC-1 from Stanton and say goodbye to pops, clicks and static forever.

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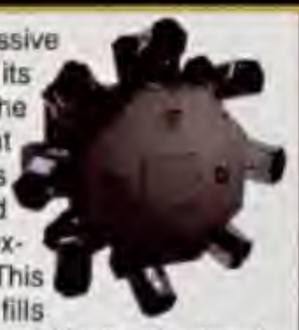
ALPHA



The most impressive centerpiece in its price range is the ALPHA. Eight powerful beams are disbursed from only one inexpensive lamp. This favorite effect fills any room with a multitude of colored light shafts which dance back and forth to the music.

Specifications: EHJ 250w 24v lamp, Sound Activation with sensitivity adjustment, Fan Cooling, Size: 15.7" X 20.9 " X 20.9", Weight: 16Kg / 35.2Lbs, Power: 120v 50/60Hz, Current: 4 Amps

FLOWER CLUSTER

Eight mirror tiled reflecting discs rotating rhythmically to the music make this effect unique and entertaining. The eight beams are colored and broken up into hundreds of moving strokes of light. This effect uses only one inexpensive lamp and makes a great centerpiece.

Specifications: EHJ 250w 24v Lamp, Sound Activation with sensitivity adjustment, Fan Cooling, Size: 17.5" X 25.2 " X 25.2", Weight: 17.5Kg / 38.5Lbs, Power: 120v 50/60Hz, Current Draw: 4 Amps

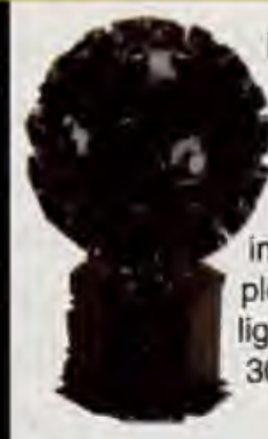
FIREWORKS

This effect combines multi-colored dichroic mirrors and a 7 pattern gobo wheel into a compact fixture. The slowly changing gobos and its brilliant 360watt lamp project a multitude of moving images making this fixture extremely popular.

***$169.95** MSRP $235

FACTORY AUTHORIZED SALE

STAR LIGHT



Impressive mirror ball effect. Great for slow music dancing and disco type lighting. Projects multiple beams of white light while it rotates. 300watts (64514)

Spectacular Mirror Ball Effect!

COLOR DERBIE

Sound to light
64514X2 300w 120v

Projects multi colored beams that rotate back and forth.

***$139.95** MSRP $199

FACTORY AUTHORIZED SALE

MUSHROOM

Projects multi colored beams that criss cross back and forth and rotate. Great for mobile or permanent installation. Sound to light activated. Fan cooled. Uses 300w 120v (64514X2)

***$139.95** MSRP $199

FACTORY AUTHORIZED SALE

TUNNEL BEAM

The enticing TUNNEL BEAM creates a high speed laser like tunnel effect. A rotating wheel provides four changing colors. This distinct effect is also sound active and uses an inexpensive and powerful 300watt lamp.

Specifications: 64514 300w 120v lamp, Sound Activation with sensitivity adjustment, Fan Cooling, Size: 13" X 7.5 " X 6", Weight: 4.3Kg / 9.5Lbs, Power: 120v 50/60Hz, Current Draw: 3 Amps

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IT'S HOT

New DM1800X Performance Series Mixer from Numark

This latest addition to Numark's Performance Series offers fresh new cosmetics and a host of essential mixing features. Included on each input channel are three band EQ with matching cut switches and a pre-fader listen (PFL) button for accurate program level matching. Each channel also features pan and separate gain controls. The assignable crossfader utilizes a high profile fader for cleaner audio performance. The split cue monitor uses a crossfader design for fast, fumble-free monitoring. The DM1800X will accommodate three turntables, five line sources and two mics. Stereo/Mono switches are also provided for the master and zone outputs.

Numark Industries, Inc.
111 Dupont Drive • Providence, RI 02907
Tel: 401-946-4700 • Fax: 401-946-5350

QSC rolls out the flag with its new USA Series amplifiers

QSC has recently introduced its latest lineup of power amplifiers patriotically-named the USA Series. The line features three amplifiers which include the USA 400, USA 900 and USA 1310. All three models feature Neutrik Combo connectors and barrier strip inputs. The outputs feature three-way "touch proof" binding posts. Advanced circuitry includes user selectable input limiting and variable low-frequency filters. Comprehensive amplifier and speaker fail-safe circuitry include short circuit, thermal overload and DC protection. Continuous output power ratings for the line include 250 watts @ 2 ohms for the convection-cooled USA 400, 550 and 1,000 watts @ 2 ohms for the fan-cooled USA 900 and USA 1310, respectively.

QSC Audio Products, Inc.
1675 MacArthur Boulevard • Costa Mesa, CA 92626
Tel: 714-754-6175 • Fax: 714-754-6174

SoundTech takes the plunge

SoundTech has recently added two DJ mixers to its comprehensive line of professional audio products. One model, the DJ252 Club PreAmp/Mixer, features inputs for two mics, two turntables and five line sources. The mixer also offers beat indicators on each input channel, assignable crossfader, auto talkover, two-band DJ mic EQ and six-band graphic equalizer.

SoundTech Professional Audio
255 Corporate Woods Parkway • Vernon Hills, IL 60061-3109
Tel: 847-913-5511 • Fax: 847-913-7772

New MC-303 from Roland offers strong DJ appeal

The MC-303 "Groovebox" is a self-contained retro-styled sequencer and integrated sound module offering a number of innovative features for the non-musician. The unit's built-in sound module features 448 dedicated dance sounds, 40 synth basses, 35 synth leads and 33 synth pads. Featured dance styles include techno, rap, jungle, hip-hop, acid and more. The featured 8-track sequencer allows users to compose and record their own dance tracks and recall them instantly with the push of a button.

Roland Corp. US
7200 Dominion Circle • Los Angeles, CA 90040-3696
Tel: 213-685-5141 • Fax: 213-722-0911

New digitally-controlled turntable from Vestax challenges the 1200 tradition

The PDX-d3 is the first turntable of its kind to feature a joystick for digital control of speed adjustment (±50%) and pitch bend (±1, 2, 3, or 6%). This revolutionary turntable eliminates the need for DJs to touch the platter to make tempo adjustments. The PDX-d3 also features a reverse play mode with full joystick control of pitch bend, speed, etc. A unique motor-off switch provides the popular "wind-down" effect without turning the power switch off.

Vestax/Tracoman
2821 Evans St. • Hollywood, FL 33020
Tel: 954-929-8999 • Fax: 954-929-0333

New mixer from Vestax pushes technology to the limit

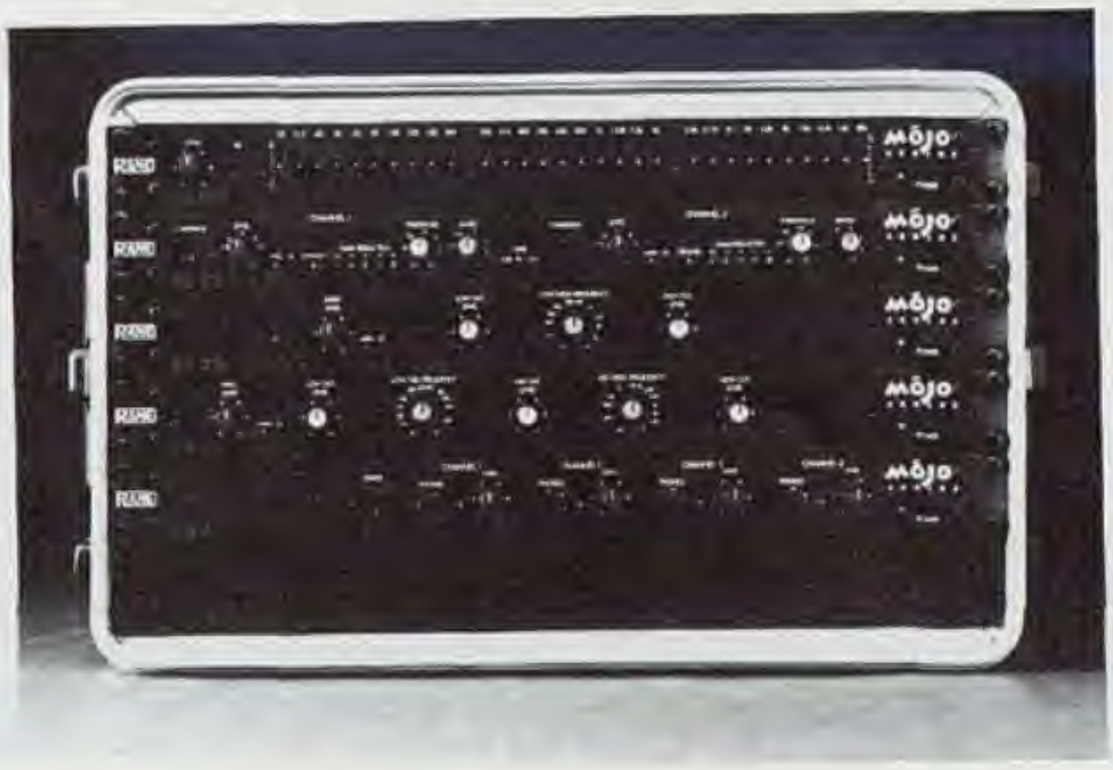
The MW-3000 is a three-channel mixer loaded with 20 different sound effects, of which, four can be assigned to track pads. Once assigned, they can be played back manually or via the built-in sequencer. A built-in three-band frequency isolator enables the user to isolate the music into three bands and remix any individual band of any music source. Other built-in features include a BPM counter, three-band spectrum analyzer and 60mm crossfader.

Vestax/Tracoman
2821 Evans St. • Hollywood, FL 33020
Tel: 954-929-8999 • Fax: 954-929-0333

Rane works its Mojo

The Mojo Series™ by Rane includes five models of high quality yet affordable, single rack space units that are designed for precision and ease of operation. The line currently includes the MH 4 ($299), a four-channel headphone amplifier, the MX 22 ($299) stereo two-way crossover, plus additional mono sub output, the MX 23 ($399) stereo three-way crossover, plus additional mono sub output,the MQ 302 ($399) stereo 1/3-octave graphic equalizer, and the MC 22 ($299) stereo compressor with Acousticlear circuitry, which helps to improve system signal-to-noise performance. All units (except the MH 4) come with balanced XLR-type connectors. The MQ 302 & MC 22 also include balanced 1/4-inch connectors. These products are all competitively priced for the DJ market, yet retain all the quality and reliability for which Rane is known.

Rane
10802-47th Ave. West • Mukiteo, WA 98275-5098
Tel: 206-355-6000 • Fax: 206-347-7757



Carver introduces new PX Series amplifier line

Carver Professional's new PX Series includes the PX1450 rated at 950 watts into 2 ohms, the PX850 with 525 watts at 2 ohms and the PX450 delivering 350 watts at 2 ohms. All three amps feature forced-air cooling, Neutrik™ combo input connectors and bridgeable output. Fail-safe protection includes DC fault, thermal, short circuit and overload. Input sensitivity is selectable for 0.775V, 1.5V or fixed +28dB gain. The amps also feature front panel and rear panel user configurable gains control for each channel. PX Series amps come with a five-year warranty and removable rack handles and ears. List prices: PX1450/$1,125 PX850/$850 PX450/$650.

Carver Professional
9300 North Decatur • Portland, OR 97203
Tel: 503-288-2008 • Fax: 503-978-3380

High-end scratch mixer for the performing DJ

Numark's DM1260X Performance Series mixer offers bold, new styling and a full array of mixing features for the performing DJ. For a clutter-free mix board, the DJ mic and headphone jacks are mounted on the front side panel of the unit. Separate gain, treble, mid and bass controls are provided on each of its three input channels. A cut switch is also featured on the treble, mid and bass for added mixing control. Assignable pre-fader listen (PFL) provides accurate level monitoring of cue and program material. Other performance features include effect send and receive, master and zone outputs and switchable phono/line input for channel one. The DM1260 will accommodate three turntables, three line sources and one mic. $325 list.

Numark Industries, Inc.
111 Dupont Drive • Providence, RI 02907
Tel: 401-946-4700 • Fax: 401-946-5350

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960 East Northwest Highway, Mount Prospect, Illinois 60056

IT'S HOT

Fold-up slant racks from Raxxes

Converta Racks from Raxxes are a great way to maximize rack storage in a minimum of vertical space. They are ideal for the DJ or musician who wants to get in and out in as short a time as possible. After removing the top cover, 10 spaces of gear can be moved to any of eight different tilt positions from zero to 45 degrees. For additional equipment storage, a bottom unit is also available offering six or 10 units of rack space.

Raxxes Metal Smiths
261 Buffalo Ave. • Paterson, NJ 07503
Tel: 201-523-5105 • Fax: 201-523-5106

Far out voice effects from BOSS

The VT-1 from BOSS is a compact, easy to operate voice changer offering a wide range of vocal effects for DJs, musicians, recording and broadcast applications. The VT-1 features four preset effects and four user-assignable memory patches. Four slider controls allow you to adjust pitch, format, mix balance and reverb. A Robot switch instantly transforms your voice into a robot's for classic sci-fi effects. The VT-1 comes with a 1/4-inch phone mic/line input, mic out and two RCA line outputs. A remote jack is also provided for hands-free triggering with an optional foot switch.

BOSS
7200 Dominion Circle • Los Angeles, CA 90040
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BY HENRY COLLINS

For about half the price of one Pioneer CDJ-500II, you can own two CD players with Gemini's CD-9500. Granted you won't get all the "Star Wars" technology, but you will find a dependable, good-looking unit with easy-to-use controls and time-saving features.

QUICK CUEING

To quickly locate a desired cut, the CD-9500 features a dual-function Jog wheel control that offers coarse and fine cueing. Similar to the jog wheels found on better VCRs, Gemini's jog wheel consists of an outer dial and two inner pushbuttons. The outer dial provides fast searching in forward and reverse. The dial has a special knurled edge for a positive grip. Turning the dial to its maximum right or left position increases the search speed. The two center buttons provide more precise frame-by-frame searching, this method proves to be a real time saver.

CUEING UP

Another very useful feature on the CD-9500 was its multi-function Cue control. Like most Cue controls, pressing it marks the start point for playback of any given music selection. Very often though, in the heat of battle, a DJ might forget the exact cue position selected. Pressing and holding the Cue begins playback so you can quickly review what's cued up. Releasing the Cue button returns the player back to its original cue position. Though not unique to the CD-9500, this was a welcomed feature to fid at this price point.

THROWN FOR A LOOP

Used in conjunction with the Cue control, the CD-9500's Loop button marks the end of the segment to be looped and begins playback. The feature works flawlessly as promised... but not seamlessly. There is a slight hiccup heard at the end of each loop. For this reason, the Loop feature offers no practical benefit.

FINE LINES

The front panel layout and cosmetics on the CD-9500 are definitely first class. All pushbutton controls are made of textured rubber for more tactile appeal and are soft-touch activated for easy operation. Each control is clearly labeled and color coded by function for userfriendly operation.

THUMBS UP

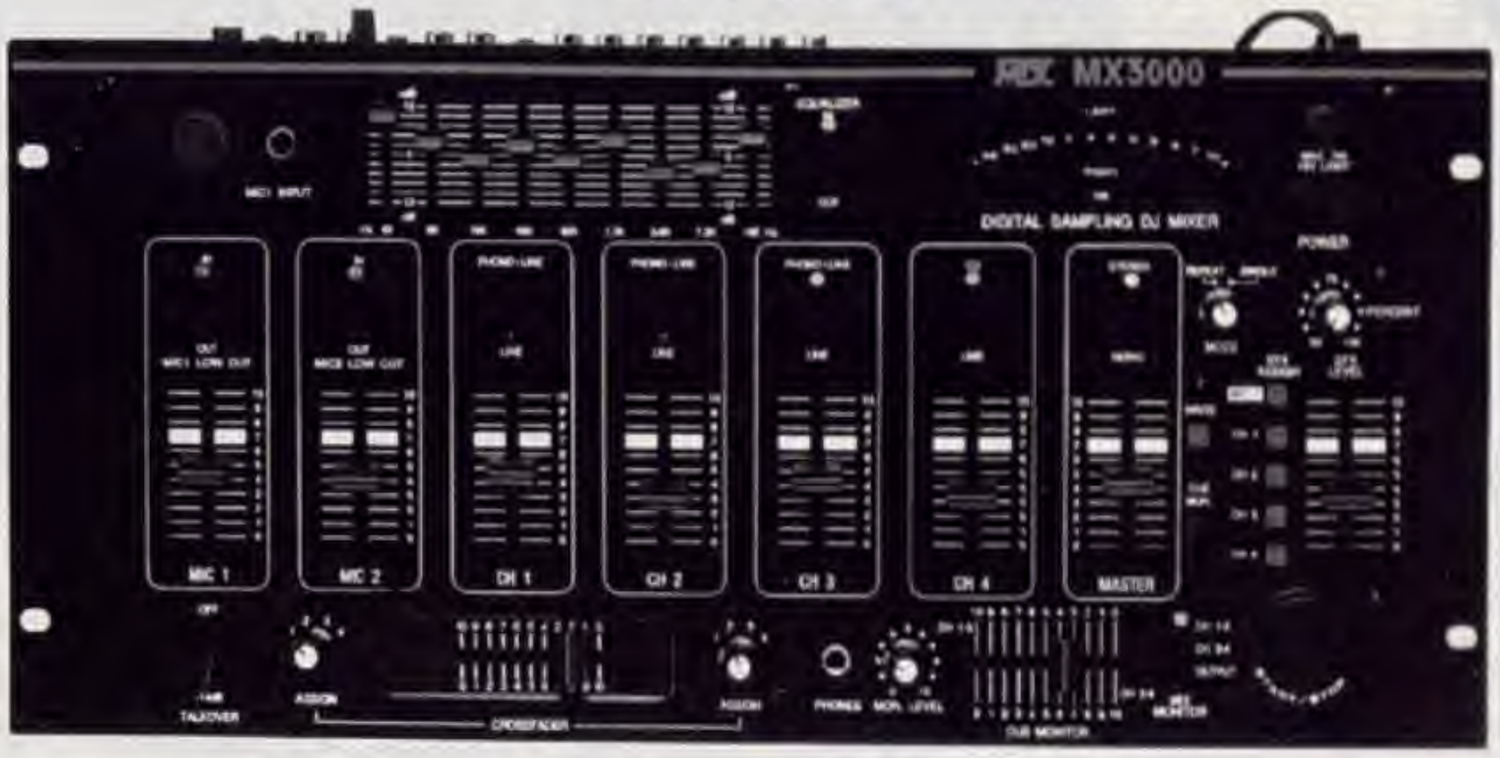
Apart from the small hiccup in the Loop feature, the CD9500 is a solid value for the budget conscious DJ who can't afford "Star Wars" technology.

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR32
Mixer: Rane MP22
Equalizer: Rane ME60
Crossover: Rane AC22B
RTA: Audio Control SA-3050A
Amplifiers: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

MTX MX3000



Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR32
Equalizer: Rane ME 60
Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
CD Player: Marantz PMD850
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

A VERSATILE, NO NONSENSE SAMPLING MIXER WITH FEATURES, PERFORMANCE AND PRICE FOR THE QUALITY CONSCIOUS DJ ON A BUDGET

Give it a quick glance and the MX3000 is just another DJ sampling mixer. Give it a closer look and you'll discover some nice design features and functions that put this product at the top of its class in price and performance.

PRACTICAL DESIGN

The MX3000's front panel layout is clean and DJ friendly. Placement and spacing of controls are well suited for fast, fly-by-the-seat-of-your-pants mixing. The mixer's crossfade cue monitor was a definite plus over push-button cueing for serious beat mixing. The nine band stereo EQ offered wider tonal adjustment than most mixers in this same class.

Another example of the unit's smart, forward-thinking design is its switchable phono/line input on channels 1 - 3. This enables the MX3000 to accommodate up to eight stereo line sources. This combined with the assignable crossfader make the MX3000 an excellent choice for use in Mobile DJ sound systems and in permanent club installations.

SERIOUS SAMPLING

There are a number of sampler mixers that claim 16-bit sound quality and sound like 12-bit technology. The MX3000 uses 12-bit technology but sounds as good as a true 16-bit sampler. Instead of a rotary control for selecting the sampler's Write and Play modes, the MX3000 uses a separate push-button control to activate recording. This helps prevent unwanted erasure of a sampled selection by accidentally triggering it in the Write mode. The sampler's level control slider was also a welcomed improvement over the more commonly used rotary pot. The unit's variable pitch control did use a rotary control when a slider would have been the preferred choice. Looping and manual stuttering of samples was performed flawlessly with the mixer's easy-to-use controls.

The MX3000 uses 12-bit technology but sounds as good as a true 16-bit sampler.

PRICED RIGHT

At $599.95, the MX3000 offers a host of features and performance generally found in mixers in the $700 plus price range. The marketing and design team at MTX really did their homework. It's one mixer investment that won't keep tugging at your wallet.

MTX MX3000
4-Channel Sampling DJ Mixer
Suggested List: $599.95

MTX
The Pointe at S. Mountain
4545 E. Baseline Rd.
Phoenix, AZ 85044
Tel: 602-438-4545
Fax: 602-438-0600

BY HENRY COLLINS

Red Web

BLACK WIDOW WEAVES WEB OF OPTIC DELIGHT

Meet the laser family. Dad works at the foundry slicing steel plates, mom performs microsurgery, and the kids? Come the black of night, they party! Especially the one they call the *BLACK WIDOW.*

Tagged at just $150 (special introductory price), no other laser on the market can touch it. Shaped like a flying-saucer (just 4 inches from top to bottom and 7.5 inches at the widest point) Black Widow's 4.9mw red diode laser produces nearly 100 patterns.

The unit's three operational modes allow you "set it and forget it" convenience or creative control over your own laser lightshow. In the auto-mode, the 16 pre-set geometric shapes are projected one by one in order. In the music mode, the patterns are triggered by a built-in microphone. In either mode, the speed is adjustable. In the manual mode, you control the movement and speed of the beam, bending the beam into shapes perfect for the mood.

As a stand-alone unit, a single Black Widow can project animated patterns with constant movement on any flat surface. The further away the Widow is from the plane her beams are focused on, the wider the spread of the pattern. In our tests, in a gymnasium with 50 percent of the normal lighting off, the beam was still bright and visible up to 100 feet. Beyond this point, it began losing its edge due to the size of the spread. With all the house lights off, the beam's color and vibrance returned. The total usable distance will vary greatly with the level of ambient light. Obviously, the darker the facility the better.

To maximize the effect, consider using two Black Widows simultaneously. While it's recommended you not shoot the beams at a level that could cause direct eye exposure, aiming them at the ceiling over a bride and groom for their first dance, or the walls of a gym at a school event, is quite stunning.

At just 1.5 pounds, and the choice of AC (UL approved power supply) or DC (via four "AA" batteries) Black Widow can party any place you do! Available from American DJ Supply (800) 322-6337. In Canada, contact Sounds Distribution at (416) 299-0665 (Canadian prices vary and may be higher).

Black Widow™

MFG: American DJ Supply
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Bulb: 4.9 mw red diode laser
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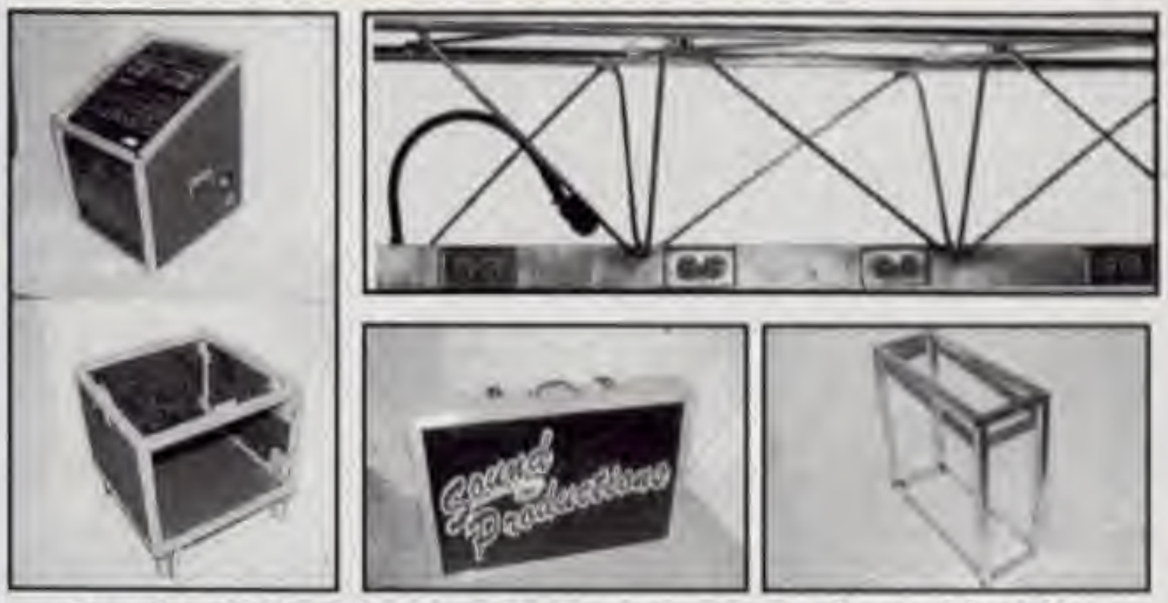

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GLI GLX-9800

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR32

Equalizer: Rane ME 60

Crossover: Rane AC 22B

RTA: Audio Control SA-3050A

Tape Equipment: Marantz PMD510,

CD Players: Pioneer CDJ500II

Amplifier: QSC Powerlight 1.8, 1.0

Speakers: Gem Sound E15T

GLI GLX-9800
Suggested List: $599

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IF YOU ARE TOO YOUNG TO REMEMBER THE INSTANT STARDOM THAT CAME WITH OWNING A GLI MIXER, STICK AROUND, YOU JUST MIGHT GET ANOTHER SHOT AT IT.

BY HENRY COLLINS

There was a time when owning a GLI mixer meant instant credibility in the DJ scene. The GLI name stood for reliability, quality and performance. That reputation, to this day, has been built almost solely around their 7000, 9000 and 5991 mixers. With the release of their new GLX-9800 eight-channel mixer, GLI's quality reputation will no longer have to rely heavily on its classic mixer line.

INPUTS INPUTS INPUTS

If there is one thing that the GLX-9800 is not lacking, it's inputs. Sure there are plenty of mixing boards on the market with eight or more input channels. How many do you know offer switchable stereo phono/line inputs and a mono mic jack on every channel? That's right, you can hook up eight turntables, eight stereo line sources (CD players, tape decks, DAT recorders, you name it) and eight microphones and still have the ability to switch between each of the three sources on any input channel. Talk about room for expansion.

Of course not many, if any, will have need for a mixer with eight phono inputs. You may, however, need to hook up three turntables, two CD players, one cassette deck and two mics. With the GLX-9800, you have the freedom to assign your input sources to any channel you desire.

OUTPUTS

On the output side, the GLX-9800's rear panel features Main, Record and Monitor outputs. The monitor can be used as a Zone output for applications requiring two listening areas with different volume settings. There's a record out that takes a standard RCA jack, as does the main and monitor outputs.

THE FEEL OF A BIG BOARD

The look and feel of the GLX-9800 is that of a studio board. The sliders and rotary controls all have a solid "I can handle it" feel. The slider caps are well anchored and don't come off in your hand during active use. The rotary pots have metal, not break-away plastic shafts, and are solidly mounted onto the front panel for greater support.

Each input channel on the mixer features separate bass and treble, an echo send, stereo pan and push-button cue switch. Above each channel is a three-position input selector and LED peak indicator. Below

each channel is a large 60mm channel fader. The faders have a tight but smooth feel to them.

The mixer's main output controls consist of left and right sliders for the master out and a single slider for the monitor output. There are rotary controls for headphone level, delay time and repeat for the echo and separate right and left level controls for the Aux input. Push-button controls include cue, stereo/mono and talkover switches.

QUIET!

I hitched up the GLX-9800 to a pair of Pioneer CDJ-500II CD players and cranked up the system to an impressive listening level. I then switched the players off and listened for any hum and high-frequency background noise. I heard nothing. I had to crank the master and the channel fader to nearly maximum output to hear audible amounts of high frequency noise.

The GLX-9800 is well suited for recording, especially if you are using CDs and other line-level inputs. The noise level did jump up a tad when I added a mic input — the mixer takes unbalanced, low impedance mics.

REAL ECHO

The digital echo on the GLX-9800 is not the tinny, coffee can sounding echo you hear on a number of overseas mixers that manage to make their way past customs. While I won't compare it to outboard echo processors, it does offer a warm echo sound reminiscent of the early spring reverb units. It gives vocals a fuller, wider sound.

The sliders and rotary controls all have a solid "I can handle it" feel.

RACK MOUNTABLE

The GLX-9800 comes supplied with rack mount adapters for a standard 19-inch rack. The chassis takes up 11.5 inches of rack real estate which is more space than most mobiles can sacrifice in their mixing consoles. The mixer is also designed for tabletop use which is probably the most practical application for this unit.

THE GLI LEGEND LIVES ON

Simply stated, I was impressed with the GLX-9800. The GLX-9800 is designed primarily for mixing recorded material and it does it all very well at a very affordable price.

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By Henry Collins

TIME MACHINE

AN INDISPENSABLE TOOL FOR SERIOUS MIXOLOGISTS WHO KNOW THE DIFFERENCE BETWEEN BEAT MIXING AND UNEMPLOYMENT

Beat indicators add a nice touch to a mixer, they flash on and off in sync with the music creating a wonderful light show for the DJ. In the real world, to beat mix successfully, you have to start out by cataloging your music library by BPM. It's a tedious but necessary process, one that the Time Machine is well designed to handle.

To begin with Time Machine is not audio activated. While audio input beat counters are convenient to use, they are not always accurate. Some of today's high-energy dance music has very complex bass lines — far too complicated for most audio beat counters to track accurately.

IF YOU CAN TAP IT, YOU CAN COUNT IT.

Time Machine features a computerized tap pad that you use to input the beat pattern of a music selection. Simply tap out a few beats and the unit instantly displays the count. For 99 percent accuracy, just tap out the beat for five seconds. The built-in computer averages the tapped input so you don't have to be "bang on" to get an accurate count. In addition to displaying the count, there is also an LED indicator which flashes at the same rate as the beat count for visual confirmation.

If you want to improve your beat mix skills, Time Machine is one of the best ways to help get in sync.

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When it's time to pack up and run, you can count on our mobile DJ workstation and matching equipment rack to get your system there in one piece. Both units are made of rugged 3/4" plywood and feature all-metal carrying handles and end caps for easy portability and protection. They're perfect for use with your present system or any of GLI's full line of professional audio components.

For maximum crowd control on and off the dance floor, GLI offers the DJ Single Scoop and DJ Double Scoop speakers. The Double features a dual scoop enclosure with two 15" woofers to handle large crowds. The single scoop is ideal for mobile application and smaller venues. Both deliver room-rattling bass and feature dual piezo tweeters and horn midrange for smooth, crisp highs.

So, if you are looking to upgrade or buy a professional sound system, check GLI's complete line professional DJ components. We have the quality, performance and pricing that will keep you coming back for more.

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YOUNG, BRIGHT INTELLECTUALS

by George Mohr

Technology marches on and the lighting world is no exception. With a myriad of lighting effects within your budget, let's look at the two primary categories: **intelligent** and **non-intelligent** lighting. There are advantages and disadvantages to both.

NON-INTELLIGENT LIGHTING EFFECTS

These can be very simple in nature, consisting of rope lights, beacons, helicopters (spinners), lamp chasers and mirror balls. But here is where we also find the sound-activated effects. Sound-activated lighting has a small microphone circuit built into the unit. The mic "listens" to the music from your sound system and triggers a motor which spins back and forth to the beat. Effects in this category include most of the popular derby/beam units (such as American DJ's Fanstar and Aggressor, the DerbyStar from Ness and KLS's Challenger) and moonflowers (including the Martin Starflash, Tunnelbeam from Technilux, American DJ's Jewel II and the Galaxy from KLS). This category also includes the lower end scanners and basic moving mirror effects and sound-activated light chasers. These effects are very popular with beginners.

Obviously, non-intelligent lighting effects are cheaper and easier to maintain than intelligent lighting. They are lighter in weight and there is no special programming involved and no special cable runs to deal with. In fact, all you have to do with most of the lights is just hang them on a truss, plug them in and go.

SEMI-INTELLIGENT LIGHTING

While still considered non-intelligent, the sound-activation circuit inside them is more elaborate, usually having two or more motors. Some have a gobo or color wheel that changes patterns randomly. Others may allow remote control capability of some

WITH INTELLIGENT LIGHTING... YOU CONTROL THE DAZZLE!

or all of the unit's functions. Many lower priced centerpieces for clubs fall into this category, such as the Ness Minitaur and American DJ Megadroid. These effects are popular with more advanced DJs and small clubs.

INTELLIGENT LIGHTING

These units are totally computer driven and can be programmed by the user. This offers the ability to "daisy chain" many units together and control them from a central controller. Examples of effects in this bracket are: Martin's Roboscan; American DJ's Startecs and Strobetecs; and Ness' Accubeams.

Unlike a non-intelligent effect, entire moods or themes can be created with the lamps, thus maintaining crowd interest. When the crowd (or you) gets tired of a particular pattern, all you have to do is punch in a new program set, without ever climbing a ladder! These lamps are popular with permanent installations, such as clubs. However, over the course of the past couple years the prices on these effects have dropped, making them more attractive to Mobile DJs.

ADDING INTELLIGENT LIGHTING

These systems are a bit more involved to set up and program, but the results are worthwhile. How can they improve your performance? Well, just feast your eyes on some of the things you can do with an intelligent lighting system: You can introduce the bride and groom at a wedding reception and use the lamps as a spotlight to "follow" the wedding couple from the entrance to the dancefloor. You can use the lamps to project festive shapes (gobos) on the floor and walls to reflect the theme of your event. Creating

moods and scenes for a particular music selection is apparent and easy when using intelligent lighting. You can create color washes on the walls or floor. A lamp can be directed onto a mirror ball to create that classic effect without a pin spot. Moreover, you can change the colors of the beam. When used with smoke (fog), you can create dazzling moving beams that change shape and color as you wish. Many lamps, such as the Clay Paky's Silverado, allow you to create various strobe effects in multicolor. In reality, you can actually do away with your follow spot, strobe lights, beacon, and gobo projectors. Intelligent lighting can do it all with one lamp.

The most popular type of intelligent lighting is the moving mirror effect. But, intelligent lighting does not stop there. Strobes and dimmer packs for light chasers can be put under intelligent control. Many new types of lighting effects have been released which make use of computer control. Examples are the Martin RoboZap and American DJ Spiraltec. Both of these effects have a "spiraling" gobo beam that let you change the color and pattern.

So now you ask, "How many little boxes do I need?" The answer is, in many cases, only ONE! The reason for this is a new type of "compatible" computerized lighting control system called the DMX-512. Any intelligent lighting effect and controller that supports the DMX-512 system can be used together. So if you have a Ness Accubeam, American DJ Strobtec, Martin Robozap and KLS DMX Scanner, they can all be used together on one DMX-512 compatible controller.

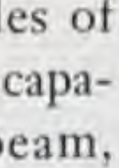
CONNECTION MADE EASY

One three-conductor cable runs from the controller to the first effect in the chain, the next cable goes from the first effect to the second and so on. Dip switches are set on each unit so the controller knows which one is which. Each unit is assigned a number on the controller. Once set up, the system can be programmed.

Which controller is best to use for an intelligent lighting rig? There are many available and the more bells and whistles each has, the more knowledge is required to program it. One of the most popular and easiest-to-learn controllers for Mobile DJs is the CP-10 by Electralite.

One thing that can make your life easier in your search for intelligent lighting is to look for products that offer a semi-intelligent mode. This type of effect will act on its own, to the beat of music via a built-in mic, but can also be used with a DMX controller. When run in the semi-intelligent mode, the internal computer will usually run a preset or random program. Most of these units can be connected together and run in sync — still not requiring a controller — so you can add your lamps one by one until you are ready to purchase the controller. This is probably the best way to break into intelligent lighting. Examples of units that support this "dual" capability are: the Ness Accubeam, Martin's RoboZap, and American DJ offers a whole line of semi-intelligent/ intelligent lighting like: Color-tecs, Spiral-tecs, Strobe-tecs, and Star-tecs.

That's the basic story on intelligent lighting. The Next step is for you to advance to the dealer level and experience these units in a live demonstration. You are in for quite a show! Speaking of quite a show, join me next time when I demonstrate what happens when you drop a white hot Par 64 bulb into a toilet!



If you have any questions about this or any other Tech Talk topic, contact me at Abracadabra Lights and Sounds (516) 667-2300, 1153 Deer Park Avenue, N. Babylon, N.Y. 11703, e-mail me: abradj@aol.com.

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Hot Stuff

With continued popularity of Compact Discs, record labels are struggling to meet the challenge of finding catalog titles to digitally regenerate — and the big winners are DJs.

by Fred Sebastian

Everyday we get at least one call from a DJ looking for a long lost title requested for an upcoming job. We all have a distant recollection of songs somewhere in our cerebellum that, for one reason or other, hold special value. Average listeners (your clients) usually can't even remember the names of these songs, but they'll react when they hear it. And what loftier a goal could a DJ have than to know, find and play songs that stir hearts, memories and adrenaline. Here are a few examples:

Zydeco Lady by Eddy Raven is a tune country jocks get asked for, but have been unable to find on CD. Well here it is featured on the recently released "COOKIN' CAJUN" compilation, along with 14 newly- recorded tracks and updated versions by two of Country Cajun's legends, Eddy Raven and Jo-El Sonnier. This CD dishes out some of their biggest hits and new tracks. Serve it up! "Cookin' Cajun" is well done... and here's the menu:

Jambalaya (On The Bayou)	EDDY RAVEN & JO-EL SONNIER
Colinda	EDDY RAVEN
Tear-Stained Letter	JO-EL SONNIER
Fais Do Do	EDDY RAVEN & JO-EL SONNIER
Zydeco Lady	EDDY RAVEN
No More One More Time	JO-EL SONNIER
Papa Thibodeaux	EDDY RAVEN
Sugar Bee	JO-EL SONNIER
Cher Jole Blon	EDDY RAVEN & JO-EL SONNIER
Good Deal Lucille	JO-EL SONNIER
I'm Gonna Get You	EDDY RAVEN
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Cher Big Mamou	EDDY RAVEN
Louisiana 1927	JO-EL SONNIER

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Another hard to find classic we've found, thanks to a lead from a DJ (which is always appreciated), is "Da Butt" by E.U. Only available up until now from expensive remix CDs, the original version is available on the (budget priced) "FUNK CLASSICS OF THE 80'S." Besides this rare find, the CD also contains 11 other tracks, including still-requested favorites. Tracks are:

Super Freak	RICK JAMES
Atomic Dog	GEORGE CLINTON
You Dropped A Bomb On Me	THE GAP BAND
Freakshow On The Dance Floor	BAR-KAYS
Stomp	THE BROTHERS JOHNSON
Call Me	SKYY
The Breaks	KURTIS BLOW
So Fine	HOWARD JOHNSON
She's A Bad Mama Jama	CARL CARLTON
Push It	SALT-N-PEPA
Get Down On It	KOOL & THE GANG
Doin' The Butt	E.U.

Outstanding country music compilations are few and far between, so the super various artist CD "TOE THE LINE" is a great arrival, perhaps the best country dance compilation to be released so far this year. The 20 featured hit tracks were selected for their success and ranking on the U.S. Country Dance charts. This release also features club mixes previously only available on Country Dance Club promos. The tracks on "Toe The Line" are:

Wild Horse Saloon Theme	WILD HORSE SALOON
Watermelon Crawl (Dance Mix)	TRACY BYRD
What The Cowgirls	VINCE GILL
Easy Come, Easy Go	GEORGE STRAIT
Going Through The Big D (Club Mix)	MARK CHESNUTT
Out With A Bang	DAVID LEE MURPHY
Why Haven't I Heard From You	REBA McENTIRE
If I Ain't Got You (Club Mix)	MARTY STUART
Let The Picture Paint Itself	RODNEY CROWELL
Dust In The Bottle (Remix Edit)	DAVID LEE MURPHY
4 To 1 In Atlanta	TRACY BYRD
High Tech Redneck	GEORGE JONES
Gonna Get A Life	MARK CHESNUTT
One More Last Chance	VINCE GILL
Adalida	GEORGE STRAIT
I Wanna Go Too Far	TRISHA YEARWOOD
All You Ever Do Is Bring Me Down	THE MAVERICKS
Trouble	MARK CHESNUTT
Copperhead Road	STEVE EARLE
Walking To Jerusalem (Dance Mix)	TRACY BYRD

The two-CD "VIVA! EUROPOP" compilation just out is loaded with 40 top dance tracks. This import CD is to dance music what the dictionary is to words, except that here there are virtually no songs you won't use. Here they are:

Just A Little Bit	GINA G
Children	ROBERT MILES
Stayin' Alive	N-TRANCE
	w/ RICARDO DA FORCE
It's My Life	DR. ALBAN
Let Me Be Your Fantasy	BABY D
U Sure Do	STRIKE
The Rhythm Of The Night	CORONA
Whoomph! (There It Is)	CLOCK
Ain't No Love (Ain't No Use)	SUB SUB
	w/ MELANIE WILLIAMS
Right In The Night	JAM & SPOON
Boom Boom Boom	OUTHERE BROTHERS
The Real Thing	TONY DI BART
The Key, The Secret	URBAN COOKIE COLLECTION
La Danse D'Helen	REAL JOY
Cotton Eyed Joe	REDNEX
Scatman	SCATMAN JOHN
No Limit	2 UNLIMITED
U Got 2 Let The Music	CAPELLA
Rockin' For Myself	MOTIV8
Always Something There To Remind Me	TIN TIN OUT & ESPIRITU
Fantasy	BLACK BOX
The Power	SNAP
Theme From S-Express	S-EXPRESS
Pump Up The Volume	M-A-R-R-S
Zombie	A.D.A.M. w/ AMY
Viva La Bamba (Hot Hot Hot)	PG RATED
What Is Love?	HADDAWAY
Another Night	MC SAR & THE REAL MCCOY
Saturday Night	WHIGFIELD
Doop	DOOP
Pump Up The Jam	TECHNOTRONIC
Don't Stop (Wiggle Wiggle)	OUTHERE BROTHERS
Get Ready For This	2 UNLIMITED
Mr. Vain	CULTURE BEAT
Baby Baby	CORONA
Get-A-Way	MAXX
Run To You	RAGE
Dreamer	LIVIN' JOY
Don't Give Me Your Life	ALEX PARTY
Missing	EVERYTHING BUT THE GIRL

The mainstream U.S. dance and club scene is blessed with excellent Latin or Latin-flavored sizzling dance cuts. The new release "LATIN OLE!" is among the best I've heard that captures the energy of today's club dance scene and spices it up with addicting Latin flavor and rhythms. The versions and combination of new and classic hits makes this an excellent CD. This one should make anyone get up and groove. Tracks are:

El Tiburon	PROYECTO UNO
Mueve El Cuerpo	LOS LOCOS
Mi Flauta	AURA CRISTINA
Loco Corazon	RUMBA TRES
La Cuchamarcha (Traditional)	TNN
El Tongoneo	MESTIZZO
Bomba	BAD BOY ORCHESTRA
Macarena	LOS LOCOS
La Colegiala	CAFE LATINO
La Hora De Bailar	SANDY & PAPO
Cuba	GIBSON BROTHERS
Mil Horas (Club Land)	MARCELA FERRARI
Burun Bun Bun (Club Mix)	J. VAZ
Esa Nena (Todos Los Latinos Mix)	D.J. GERO

A nice addition to "Viva Italiano - The Complete Italian Party CD," which captures the most sought after classics that every DJ needs, is "VIVA ITALIA." The difference here is that these are the songs and artists that brought the sound of festive Italian classics to mainstream America in the late '50s. Complete listings are:

Mattinata	ROMANO LEDENZIO
	& HIS ORCHESTRA
Mala Femmena	FRANKIE FANELLI
Canto D'Amore	ROMANO LEDENZIO
	& HIS ORCHESTRA
Guaglione	CARLO SAVINA & HIS ORCH.
Lazy Mary (Luna Mezza Mare)	LOU MONTE
Anema E Core	PERRY COMO
Funiculi Funicula	ROMANO LEDENZIO
	& HIS ORCHESTRA
Soldi, Soldi, Soldi	SOPHIA LOREN
Santa Lucia	GINO DEL VESCOVO
	AND HIS MANDOLINS
Hey Gumbaree (Bibadee Bobadee Bu)	LOU MONTE
Come Back To Sorrento	ROMANO LEDENZIO
	& HIS ORCHESTRA
Volare (Nel Blu Dipinto Di Blu)	DOMENICO MODUGNO
A Man Without Love	SERGIO FRANCHI
O Sole Mio	ROMANO LEDENZIO
	& HIS ORCHESTRA
Forget Domani	PERRY COMO
Mama	LOU MONTE
O Mio Bambino Caro	ROMANO LEDENZIO
	& HIS ORCHESTRA
Non Dimenticar (Don't Forget)	LOU MONTE
Al Di La	FRANKIE FANELLI
Arrivederci Roma (Goodbye To Rome)	ROMANO LEDENZIO
	& HIS ORCHESTRA

The new series "NO. 1 RADIO HITS" has bursted out with seven volumes of hits covering four decades of Top 40 radio from the '50s through the '80s. Digitally remastered, each CD contains 20 tracks and are sold separately. Here's the line up:

NO. 1 RADIO HITS 1955 - 1959

Whole Lotta Shakin' Going On	JERRY LEE LEWIS
Stranded In The Jungle	THE CADETS
Young Blood	THE COASTERS
Tears On My Pillow	LITTLE ANTHONY
	& THE IMPERIALS
Earth Angel	THE PENGUINS
Honky Tonk (Part 2)	BILL DOGGETT
Tweedlee Dee	LAVERN BAKER
Little Darlin'	THE DIAMONDS
At My Front Door (Crazy Little Mama)	THE EL DORADOS
I'm In Love Again	FATS DOMINO
Bye Bye Love	THE EVERLY BROTHERS
Get A Job	THE SILHOUETTES
Since I Met You Baby	IVORY JOE HUNTER
Treasure Of Love	CLYDE McPHATTER
What Am I Living For	CHUCK WILLIS
Born To Be With You	THE CHORDETTES
Only You (And You Alone)	THE PLATTERS
I Want You To Be My Girl	FRANKIE LYMON
	& THE TEENAGERS
The Green Door	JIM LOWE
Boppin' The Blues	CARL PERKINS

NO. 1 RADIO HITS 1960 - 1964

Let's Dance	CHRIS MONTEZ
Walking To New Orleans	FATS DOMINO
Sherry	FRANKIE VALLI
	& THE FOUR SEASONS
My Boyfriend's Back	THE ANGELS
Mother-In-Law	ERNIE K. DOE
It Hurts To Be In Love	GENE PITNEY
Johnny Angel	SHELLEY FABARES
There Goes My Baby	THE DRIFTERS
Next Door To An Angel	NEIL SEDAKA
Way Down Yonder In New Orleans	FREDDY CANNON
Dead Man's Curve	JAN & DEAN
Hats Off To Larry	DEL SHANNON
I'm Sorry	BRENDA LEE
Handy Man	JIMMY JONES
Sixteen Reasons	CONNIE STEVENS
There's A Moon Out Tonight	THE CAPRIS
School Is Out	GARY "U.S." BONDS
Sugar Shack	JIMMY GILMER
	& THE FIREBALLS
Raindrops	DEE CLARK
Stand By Me	BEN E. KING

NO. 1 RADIO HITS 1965 - 1969

The Beat Goes On	SONNY & CHER
I've Been Lonely Too Long	THE RASCALS
Time Won't Let Me	THE OUTSIDERS
You've Got Your Troubles	THE FORTUNES
The Diamond Ring	GARY LEWIS & THE PLAYBOYS
I'm A Believer	THE MONKEES
These Eyes	THE GUESS WHO
Backfield In Motion	MEL & TIM
Sweet Inspiration	THE SWEET INSPIRATIONS
Bottle Of Wine	THE FIREBALLS
Do You Believe In Magic	THE LOVIN' SPOONFUL
Mustang Sally	WILSON PICKETT
Apples, Peaches, Pumpkin Pie	JAY & THE TECHNIQUES
All Day And All Of The Night	THE KINKS
Talk Talk	THE MUSIC MACHINE
Cherish	THE ASSOCIATION
Hanky Panky	TOMMY JAMES
	& THE SHONDELLS
For Your Love	THE YARDBIRDS
Eve Of Destruction	BARRY McGUIRE
Born To Be Wild	STEPPENWOLF

NO. 1 RADIO HITS 1970 - 1974

Do You Know What I Mean	LEE MICHAELS
Love The One You're With	STEPHEN STILLS
Hold Your Head Up	ARGENT
Spirit In The Sky	NORMAN GROENBAUM
Eighteen	ALICE COOPER
Never Been To Spain	THREE DOG NIGHT
Sunshine	JONATHAN EDWARDS
Green Eyed Lady	SUGARLOAF
Ride Captain Ride	BLUES IMAGE
Smoke On The Water	DEEP PURPLE
Share The Land	THE GUESS WHO
Tell Me Something Good	RUFUS
The Lion Sleeps Tonight	ROBERT JOHN
Without You	NILSSON
Everything I Own	BREAD
Summer Breeze	SEALS & CROFTS
Ventura Highway	AMERICA
Rock Steady	ARETHA FRANKLIN
Cat's In The Cradle	HARRY CHAPIN
Theme From Shaft	ISAAC HAYES

NO. 1 RADIO HITS 1975 - 1979

Feels Like The First Time	FOREIGNER
Pick Up The Pieces	THE AVERAGE WHITE BAND
Feel Like Makin' Love	BAD COMPANY
Black Water	THE DOOBIE BROTHERS
Love Is Alive	GARY WRIGHT
Only Women Bleed	ALICE COOPER
Just What I Needed	THE CARS
(Don't Fear) The Reaper	BLUE OYSTER CULT
Don't Stop	FLEETWOOD MAC
You Are The Woman	FIREFALL
My Eyes Adored You	FRANKIE VALLI
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	& JOHN FORD COLEY
You're No Good	LINDA RONSTADT
Lonely Boy	ANDREW GOLD
Let Your Love Flow	THE BELLAMY BROTHERS
They Just Can't Stop It	THE SPINNERS
Dance, Dance, Dance	CHIC
Get Down Tonight	K.C. & THE SUNSHINE BAND
Let's Do It Again	THE STAPLE SINGERS
Thunder Island	JAY FERGUSON

continued on page 70

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Shining Star	THE MANHATTANS
I Love A Rainy Night	EDDIE RABBITT
Slow Hand	THE POINTER SISTERS
Lost In Love	AIR SUPPLY
Just The Two Of Us	GROVER WASHINGTON JR & BILL WITHERS
Arthur's Theme	CHRISTOPHER CROSS
Magic	THE CARS
Mickey	TONI BASIL
Too Hot	KOOL & THE GANG
Desire	ANDY GIBB
Jesse	CARLY SIMON
I Keep Forgettin'	MICHAEL McDONALD
Steal Away	ROBBIE DUPREE
Theme From Hill Street Blues	MIKE POST
The Tide Is High	BLONDIE
Clones (We're All)	ALICE COOPER
Cars	GARY NUMAN

UPDATE

Since the "Lust for Lounge" feature in our last issue, the ante has been upped by the release of six more volumes of "ULTRA LOUNGE" bringing the total to 12 volumes.

NO. 1 RADIO HITS 1985 - 1989

At This Moment	BILLY VERA & THE BEATERS
Point Of No Return	EXPOSE
Tell It To My Heart	TAYLOR DAYNE
Midnight Blue	LOU GRAMM
Need You Tonight	INXS
Only In My Dreams	DEBBIE GIBSON
Say You Will	FOREIGNER
Talk To Me	STEVIE NICKS
Kyrie	MR. MISTER
Rock On	MICHAEL DAMIAN
Axel F	HAROLD FALTERMEYER
I Think We're Alone Now	TIFFANY
Looking For A New Love	JODY WATLEY
Mad About You	BELINDA CARLISLE
Miami Vice Theme	JAN HAMMER
Can't Fight This Feeling	REO SPEEDWAGON
Everytime You Go Away	PAUL YOUNG
Lost In Emotion	LISA LISA & CULT JAM
Move Away	CULTURE CLUB
Loverboy	BILLY OCEAN

The outstanding title track from the movie "I Like It Like That," released in 1994, is a slammin Latin-flavored dance track that, except for the few lucky ones who received the promotional 12 inch, has not been released in extended version on CD — until now. The excellent extended version (7:03) of *I Like It* by The Blackout Allstars and five other club cuts which were also only available on DJ promos, as well as five new tracks appear on the new release "GLOBAL BASICS." The complete tracks are:

Joy (Love Joy Vocal Mix)	STAXX OF JOY
Don't Make Me Wait (Full On Vocal)	LOVELAND
Reach (Robi Rob's Classic Club Mix)	CLUBWORLD
Reste Sur Moi (Blue Velvet Mix)	PATRICIA KAAS
Surrender Yourself (Shocking Pink)	THE DAOU
DJ Whistle Anthem (Original Mix)	D. PLAC
Shout (Play Boys Vocal Mix)	STAXX OF JOY
Love Power (Full On Mix)	CLAUDIA CHIN
I'm Gonna Get You (Original Remix)	BIZARRE INC
Emergency On Planet Earth (London Rican Mix)	JAMIROQUAI
I Like It (D'Ambrosio Club Mix)	BLACKOUT ALLSTARS

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Any of the CDs featured in this column of Music News do not include record label names because they are imports or independent labels not widely distributed. For information on where you can buy these titles, a free catalog of new releases, or info on the 1996 Catalog of over 3,000 various artist CDs call AVC at 201-731-5290.

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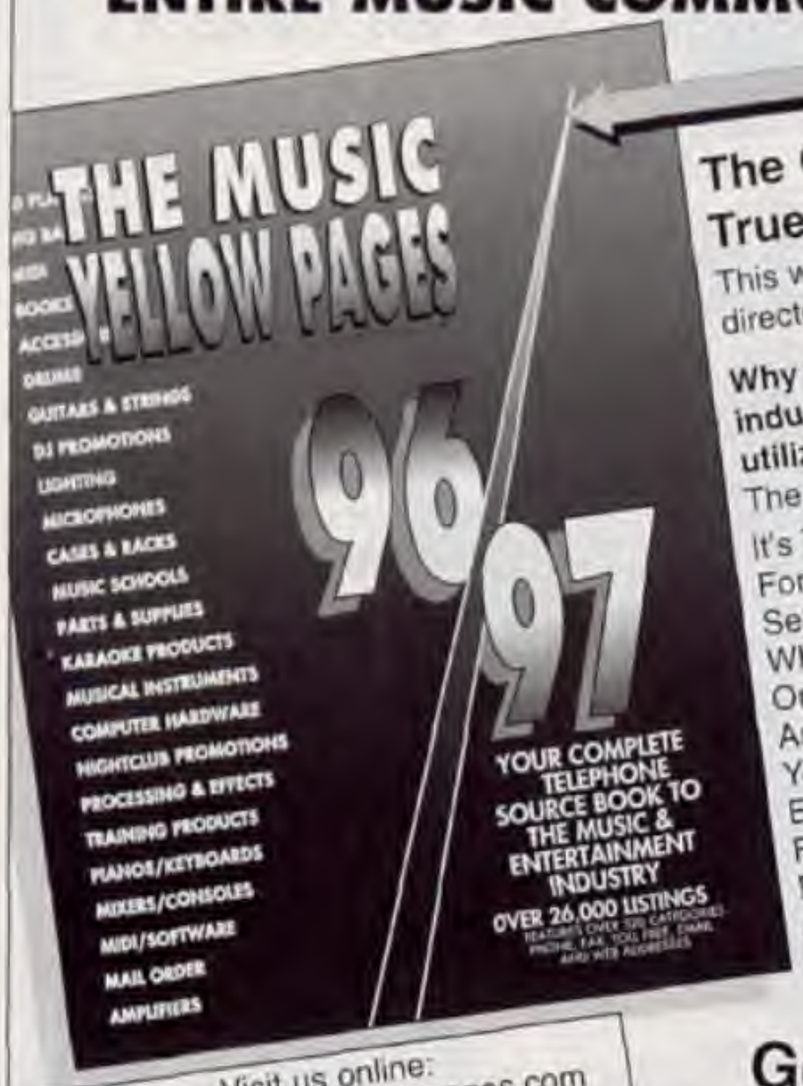
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3. Rock		Great Balls Of Fire	Jerry Lee Lewis
4. Valse Waltz		Candle On The Water	Klaus Hallen
5. Merengue		Culu Culu	Noche Sabrosa
6. Tango		Hernando's Hideway	Brave Combo
7. Salsa		The Way Of Love	Brave Combo
8. Triple Swing		Mocking Bird Hill	Tropical Band
9. Mambo		039	Roberto Torres
10. Samba		Tale Spin Theme	Klaus Hallen
11. Paso Doble		Espana Cani	Orquestra Espectaculo
12. Slow		Blues For Wynton	Chris Barber

Volume 2

1. Cha Cha		Your Mama Don't Know	Nathan & Zydeco Cha Chas
2. Rumba		Si Me Quires	Nohemi
3. Samba		Amor	Piet Veerman
4. Slow Jive		Hearthache Tonight	Jos Van Hemert
5. Mambo		El Testamento	Roberto Torres
6. Merengue		Lo Que No Conviene	Zafra Negra
7. Jive		How You Carry On	Marcia Ball
8. Valse		Sam	Ross Mitchell
9. Tango		The Phantom Of The Opera	Dance Unlimited
10. Foxtrot		I Know Why	Bryan Smith & His Orchestra
11. Quickstep		Star Wars Cantina Band	Klaus Hallen
12. Valse Viennoise		Wein, Welb Und Gesang	Werner Tauber

Volume 3

1. Cha Cha		No No No Cha Cha Cha	Brave Combo
2. Rumba		Abrazame	J. Iglesias/R. Ferro
3. Samba		Iko Iko	Klaus Hallen
4. Triple Swing		Lido Shuffle	B. Scaggs/D. Paich
5. Merengue		La Meta Del Vago	Pochi Y Su Cocoband
6. Mambo		The House Of Bamboo	Ross Mitchell
7. Rock		Love Makes The World Go Round	Cagey Strings
8. Valse		Fascination / Answer Me	Werner Tauber
9. Tango		Florentina Tango	Ross Mitchell
10. Foxtrot		Hey There	Klaus Hallen
11. Paso Doble		El Torro Rojo	Manuello Montez Orchestra
12. Valse Viennoise		Hollywood	Johnny Howard & Orch.

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LOOKING BACK ISSUE #04

One of Ultimix's spur services, Looking Back has taken the industry by storm — a storm of beaded coats and platform shoes. If you're new to this service, Looking Back is a retro '70s and '80s service available on vinyl and CD. Each track is reworked to give the song new flavor and crowd-pumping power. As most tracks of that era used analog (a.k.a. live) drummers, Ultimix samples and re-edits the drum tracks in each song to keep a constant BPM for easy mixing. Looking Back Issue #04 contains: a completely reworked '96 version of *Freak-A-Zoid* - Midnight Star, with tons of scratching, samples and a great drum loop! A total HOUSE remix production of *Sweet Dreams* - Eurythmics, *Let's Groove Tonight* - Earth, Wind & Fire has an easy to use intro, smooth steady breaks and a funky rhythm track to keep the floor groovin'. *Upside Down* - Diana Ross, and *You & I* - Rick James, were given the same surgery with added rhythm tracks and smooth and simple breaks. Mark Roberts, one of Ultimix's top remixers, has outdone himself with his remix of *Rock Me Amadeus* - Falco. Roberts used both the U.S. 12" version as well as the original German import and matched the same tempo, to give this track a whole new energy. He then mixed into *Back In Black* - AC/DC, *Sgt Pepper* - Beatles, *Pour Some Sugar On Me* - Def Leppard and finishes with the guitar track from *We Will Rock You* - Queen. All this and still spinning at 93 BPM!

Wrapping up the issue is the now famous Macarena, remixed with a smooth, rock-steady rhythm track using the Bayside Boys Mix with the original 12" version. Cool thing about this track is the mix into *The Tide Is High* by Blondie near the end. That kick always spins heads. All in all, Looking Back Issue #04 is nothing less than perfect. This issue, as do all Ultimix releases, contain completely separate tracks, full 32-beat intros, outtros and breaks, as well as a cold end.

By Shawn Miller

DANCEHALL DEVASTATION

X-Mix has introduced this new spur service composed completely of the Dancehall megamixes from their Urban Series. This issue, pressed as a two-record or one-CD set and contains four non-stop megamixes, each running 10-12 minutes with full breaks for easy entering and exiting. The silky-smooth mixing between tracks may have people trying to sneak off with this compilation! Tracks include *Boombastic*, *Action*, *Murder She Wrote*, *Shy Guy*, *Who Say Me Done*, *Girlstown*, *Rich Girl* and tons more from artists like Supercat, Rayvon, Terror Fabulous, Cutty Ranks and Shaggy. In fact, the crowd-building techniques X-Mix uses in the

continued on page 76

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megamixes, allow you to put it on and watch the floor energy build as it plays.

If megamixes really turn you on, Wicked Mix has released issue #02 in their PARTY BACK IN TIME series. Available only on vinyl, it contains a current top 40 non-stop megamix as well as a 70s **Back In Time** megamix on side B. These mixes typically run 10-14 minutes but are not as easy to manipulate as most service's. Wicked Mix expects you to either play the entire medley or believes you to be professional enough to mix out in a 16 beat break, which takes a little practice. The first method is the one most DJs tend to use, as the megamixes start with floor building beats and get your crowd worked into a frenzy. The playlist on this issue is still being finalized so a track listing is unavailable.

Did you say you really want more Megamixes? THE ULTIMIX MEDLEY COLLECTION is the must-have of medley collections. It's a five-record or two-CD set with more medleys and megamixes than you'll ever know what to do with! Each runs between 15 and 25 minutes and contains from 10 to 50 songs. And if you're still spinning the rock medleys from issue #50 or #52, you know exactly what I mean. This enormous issue contains *The Go-Go 's Medley*, *The Keep The Groove Medley* (various artists), *This Mix Is Technotronic Medley*, and *The Prince Medley*, which has been out of print forever! Wicked Mix also just released NUTHIN ' BUT SAMPLES #05 on vinyl. This issue contains 210 of the most sought after samples and scratches for the really creative DJ. Each is completely separate from the previous sample on the vinyl allowing you to load them into your sampler memory or spin them live without the fear of crossing grooves. If you need samples on CD, Nuthin' But Samples, CD#1 and #2 are available with 400 samples on each disc also completely separate.

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The 10 Commandments of Music Programming

Part I

As I consult with club owners about music programming and formatting, many admit that they don't know what the DJ is playing or what effect it is having on their business. Obviously, these clubs do not have a "road map" or music programming guideline for their DJs to follow. Bartenders have recipes, cooks follow menus... in fact, all other bar and club employees have policies and procedures to follow — except DJs. So I devised a "road map" of music programming called (tongue in cheek) "The Ten Commandments of Music Programming."

Now you no longer have to rely on the club owner to do something about the music format, you may take the initiative. The genesis being the following commandments — guides to play by. These suggestions are mostly for a Top 40/ CHR style dance club in a metropolitan area.

1 Play no more than three songs in a row (or mix) that have the same musical classification (ie: rock, dance, house, disco, R&B, rap) or sound.

During a 25-30 minute period, you should try to satisfy a variety of different musical tastes. A DJ who plays 20 straight minutes of any one style of music will not create energy or beverage sales (The exception is a specialty night featuring disco or '80s, etc., for obvious reasons).

Your mission is to please all the people in your club — not just a few "groupies" who hang around the DJ booth and bug you for one type of music. As Mr. Spock wisely said, "The needs of the many outweigh the needs of the few," especially when it comes to driving drink sales. A full dancefloor all night puts nothing in the cash register. Varying musical styles during your set is called a "soft floor turn" to get people off the floor and to the bar, while bringing on new dancers.

2 Play no more than three songs or mixes in a row that are within the same BPM range. Every song should have a 2 - 4 BPM increase, building to a peak.

A club owner loves a DJ who can energize a crowd with a well paced music format. To motivate your crowds, use a good BPM energy curve. Start your sets at about 100 BPM and build to 130 or more using various musical styles as described in commandment No. 1. You can create a lot more energy this way. Playing five to eight songs under 110 BPM, will not create the same excitement that a low to high BPM set will create. This will also make you more marketable to club owners because they will hire you based on your reputation and ability to generate drink sales.

3 Do not repeat a song more than twice a night.

Repeating a song is permitted as long as you give all heavy rotation songs (currents) a two-hour break before repeating. There is nothing worse than a DJ who repeats 10 or more songs per night. If you play a big hit song at 9 p.m., there will be a whole new set of customers in your room when you repeat it at 12 a.m. Always try to challenge your customers with new music in a different order than you did last night. A ton of song repeats is a sign of programming weakness.

by David Kreiner

4 Play very recognizable, mass appeal music early in the evening.
This is a very helpful tool to create a "comfort zone" for people who arrive early everyday. Some DJs use the early evening to preview new music because (using a surfer's voice) "Hey dude, no one's dancing." This, however, is not the correct solution. When people arrive in a club early, they won't be dancing, but they will be listening. Now is the time to make them feel very comfortable by playing highly recognizable classics and recurrent music. If you make the audience your friend early, they will trust you later in the night when you go wild. It is also a great time to vocalize and promote other nights. Most clubs fill up early with women who want to get a good seat for the night. Play high female appeal songs because, "If mama ain't happy, nobody's happy!"

5 Do not play any song more than 5 - 6 minutes in length (i.e. an entire 12-inch song).

You should play as much music as possible during all of your sets. Playing a long song accomplishes nothing and increases customer boredom. This doesn't mean cutting each song on the first drum break, but use discretion and read your crowd's body language. Even if they are not dancing, they should be tapping their toes, singing along, smiling and looking happy. If they're not, they are uncomfortable and may leave the club. Waiting for the club to get busy shouldn't be painful for your guests.

There are many variations to these rules but a good foundation is essential for sensible music programming, which preserves the longevity of the club and your hard-earned reputation. A lot of these rules are common sense, and some DJs do use a consistent format that becomes the signature of their club and their reputation — nothing is written in stone... anymore! Next time we will discuss: reading a crowd, vocals, set progression and finish rules No. 6 - 10. To receive a copy of the "Ten Commandments," and our latest flyer, call 800-775-DISC (3472) or e-mail SCMSRECORD@AOL.com.

David Kreiner is the owner of Southern California Music Service. He is a nightclub consultant and mail order music supplier of CDs and 12-inch for Mobile and Nightclub DJs.

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Business is Booming thanks to vehicular advertising

MICHIGAN MOBILE'S TRICK TRUCK IS BILLBOARD AND BARN IN ONE!

by Renee Lassial

In its heyday, it pounded the pavement, day in and day out, delivering essential tools-of-the trade to mechanics and tradesmen throughout the Midwest. Now in its second childhood, it's the ultimate DJ dream machine.

David Yantz, of Dave's Quality Sound, in West Branch, Mich., has been operating his single-operator DJ service for 14 years and business has always been pretty good — except this past year — when it became great! What is responsible for this boom in business? Yantz says he owes his new-found success to his biggest piece of mobile equipment — a 1985, 26-foot, two-ton Chevy panel van.

SIX-WHEEL PARTY PALACE

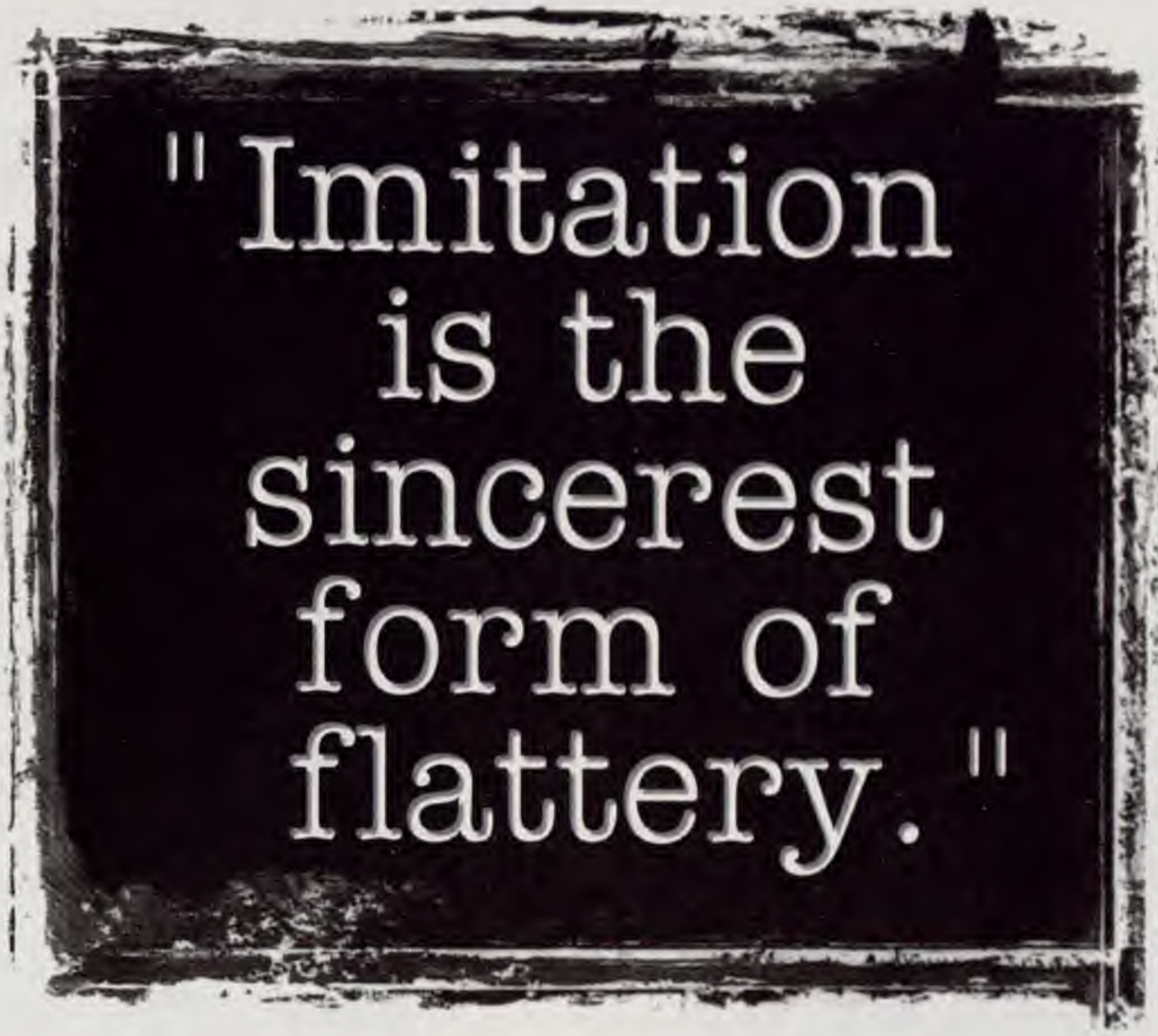
When Yantz decided he wanted a bigger van, he hadn't planned on something quite so big. But he couldn't refuse the deal he got on the former Snap On Tools delivery truck. At 6 feet 5 inches tall, Yantz says it's all worked out to his advantage. He stores everything in the van, greatly reducing the tedious task of loading and unloading equipment. He can move around comfortably inside, without having to stoop over. To make good use of the truck's large doors, Yantz uses a custom made DJ cabinet, which is 5 feet in height.

The van has extras and options that any DJ would love, like a 6,800-watt generator and self-contained 12-volt sound system. In addition, it has a lift gate, gas furnace, two air conditioning units, a refrigerator, and interior florescent lighting. For outdoor events, Yantz can power his entire system with his own on-board electric plant.

You would think that along with attracting new business, this van would also be a magnet for thieves, but Yantz hasn't had any problems. Each door has a dead-

continued on page 88

It was true in 1820, and it's still true today...



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continued from page 86

bolt and a state-of-the-art alarm system.

While the van is great for local gigs, its one drawback is its unquenchable thirst for fuel. With a vehicle that averages just 8 miles per gallon, Yantz charges an upcharge of $50 for any job over 50 miles away.

WHAT-NO KITCHEN SINK?

When Yantz first bought his new road warrior it needed some repair, but as it was mostly cosmetic, he handled much of it himself. He stripped off all the old lettering and had a professional sign company paint the exterior. By allowing the sign company to put on a little ad for themselves, he saved over $300. All the money and work proved to be worthwhile; since putting the van on the road, Yantz's business has nearly doubled.

He offers dancefloor and specialty lighting for indoor and outdoor events and works just about any type event: weddings, school functions, and corporate parties. He advertises "divorce celebrations" on his business card mostly to make an impression. And while he has actually done one divorce party, when it comes to big impressions, Quality Sound's is 26 feet long!

Dave's Quality Sound tools around Michigan in a 1985, 26-foot, Chevy P-60, 2 1/2-ton van. It comes equipped with a lift gate, gas furnace, two air conditioning units, a refrigerator, a 6,800-watt generator, a self-contained 12-volt sound system and interior florescent lighting. There is an alarm system to protect all his valuables inside.

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Unlike other "core" collections, this is the definitive one from **DKKaraoke**, featuring a wide range of popular songs, easy to read lyric scrolling on the screen, melody lines for first time karaoke singers, and state-of the-art studio recordings (not synthesized midi tracks) as close to the original artist's release as possible!

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by Steve Wozniak

CHASING THE JAMBULANCE

NURSE TAKES PULSE OF OHIO PARTIES

We last met on a special trip aboard a magic carpet to visit 18 Mobile DJs from Los Angeles to Alaska, in a *Mobile Beat* cover story, where we learned about the similarities and differences of wedding receptions in different parts of our country.

By the time we were finished with that trip, we had acquired enough "frequent flyer mileage" to take a few test spins in a new and improved magic carpet — it's loaded: Pentium power... environmentally correct... dual air bags — wanna hop aboard?

We're setting our controls for the birthplace of rock 'n' roll, the home of the Rock & Roll Hall of Fame in Cleveland, Ohio.

Hovering at 5,000 feet, we use our night vision goggles to spot a wedding reception in progress. Everything seems to be normal. There's a smiling bride and groom on the left. On the right, people are decorating the newlywed's car parked next to an ambulance... an ambulance? We better go down and get a closer look!

Upon closer inspection, it's not an ambulance after all, at least not any more! According to Bonnie (Kricket) Klingbeil, of Kricket and the Tune Boyz, the vehicle is now a "Jambulance."

"We had been transporting our DJ/KJ equipment in a small trailer," Bonnie said. "As our business grew, so did our equipment. We started looking for a larger vehicle for transporting everything and we came across a used ambulance. We fell in love with it for several reasons, including the large storage space inside and the marketing potential."

Kricket and the Tune Boyz (her 21-year-old son, Joe, and David Mackin) call themselves the "Party Paramedics" who "pump life into your party." The group's "Kricket" name came from Bonnie's family nickname bestowed on her at birth by her brother. The "Tune Boyz" name originated from Joe and David's preference for Looney Toons clothing. When the trio entertains at an outdoor event, they often park their "Jambulance" close to the stage area and use the vehicle's lights and sirens for extra effect. Taking their operation one step further, they also incorporate the vehicle into their show. "When we play the song *They're Coming To Take Me Away*, we put on white coats and take five or six people into the vehicle," Bonnie said. "The next song is always *Y.M.C.A.*, and we bring these guests back out of the Jambulance dressed as the Village People in hats. People love it!"

The "Jambulance" is an extension

cont'd page 96

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At last year's premier Karaoke Fest (produced by Karaoke Scene Magazine), over 1300 Karaoke enthusiasts, industry associates, family and friends packed the Hollywood Palladium for "the event that changed the face of Karaoke." This year, the number is expected to double.

Responding to requests from industry members and karaoke enthusiasts, this year the Karaoke Expo, which precedes the big show, will last longer and include many more booths. This will also create new opportunities for prize give-aways and singing!

The most exciting change to this year's Fest is the qualifying competitions. Singers will be able to compete at clubs across Southern California to earn a place on the Hollywood Palladium stage and compete at Karaoke Fest. Additionally, Karaoke Fest will have a more international appeal, with singers coming in from across the country and even Canada. Tune 1000 is currently

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holding competitions in Quebec, Canada and Karaoke America's national "Fast Track To Fame" competition is scheduled to culminate with a spot in the show.

Celebrity judges will help select the winners in every level of competition. Hosting this year's event will be last year's KJ of the Year "Smitty," along with Karaoke Scene's editor, Melanie Torrey. "It will be a fabulous show, with talented KJs, great singers, wonderful prize giveaways, celebrity judges and more," says Torrey.

For more details on how to participate or become a Karaoke Fest Sponsor, call 888-345-0040.

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SEE PAGE 85

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PROFILE from page 92

of Bonnie's full-time day job. She has been a registered nurse at a local hospital for 18 years. Bonnie feels the two professions overlap and compliment one another. "Nursing is a people business, and my experience as a nurse has helped me feel more comfortable working the crowds as a DJ/KJ." Her experience as a mobile entertainer has also helped her establish an instant rapport with hospital patients whom she meets every day.

Bonnie's second career as a party meister began three years ago when she decided to introduce karaoke at a restaurant she owned on Lake Erie. With a previous singing background as her foundation, she began renting karaoke equipment every weekend. This entertainment proved to be so popular that she added the Boyz, purchased new sound and lighting equipment, and included dance music segments and party props between singers. They now also entertain at weddings, reunions and other events.

THE JAMBULANCE

Bonnie's prescription for a successful karaoke show is, "more singers equals less dance music and less audience participation." She also believes that KJs should nurse a karaoke show with special attention given to extras. They regularly have singers use props including hats, canes, inflatable musical instruments, flags and sunglasses. The DJ/KJ trio also interact with the audience by including trivia contests, the chubby bunny, parade of beauties, hula hoops and line dances.

Bonnie believes there are certain advantages inherent to a female leading her company that might not be considered by her male counterparts. At a wedding reception, she routinely reviews etiquette with the bridal party. This includes insuring that the bridal party members do not sit before the bride and groom do and that the men in the bridal party know to pull the chairs of the bridesmaids out for them. She is very meticulous with the appearance of their music equipment often placing rugs (not our magic carpet!) everywhere so that everything will look "nice and tidy." She also feels that most people like the three DJ format of one older adult female and two younger adult men entertaining at their party.

Bonnie recalls one of her more memorable wedding receptions when the electricity went out during a thunderstorm. One of the flower girls had a boom box with an attached microphone. They used it to entertain the guests until the batteries went low. While one of the groomsmen left to get new batteries, they patiently kept the people busy with line dance instruction, sing-a-longs, and trivia games. After the reception, the father of the bride thanked them for saving the party, and promised that they would be contacted for his other daughter's reception.

After examining how nurse Bonnie of *Kricket and the Tune Boyz* operates at a party, it's now time to return to our home base, repair a few worn threads on the magic carpet and prepare for our next journey.

Bonnie stresses the importance of rotating karaoke singers, and having a wide variety of songs available. Her chart of most requested karaoke songs includes:

Gilligan's Island	Theme Song
Brady Bunch	Theme Song
Adam's Family	Theme Song
My Way	Frank Sinatra
What's Up	4 Non Blondes
Keeper Of The Stars	Tracy Byrd
Crazy	Patsy Cline
Friends In Low Places	Garth Brooks
Summer Nights	Grease Soundtrack
Under The Boardwalk	Drifters
The Lion Sleeps Tonight	Tokens
Can't Help Falling In Love With You	Elvis
The Rose	Bette Midler
Elvira	Oak Ridge Boys
Bohemian Rhapsody	Queen
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Steve Wozniak owns and operates A Sound Investment Mobile DJ in Los Altos, California. You can reach him via e-mail: steve@swozniak.com

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Ten years ago, harmonica virtuoso Mo Vint of Brantford, Ontario, Canada was a regular with the Harmonicats. And while the group was still able to draw on their hits of the 1950's and early 60's, Mo could see their popularity waning. He decided to make a recording with his own background tracks. Before long, he was booking himself as a singer and entertainer at all types of parties, using his own harmonica tracks for backing. Then, as more and more karaoke tracks became available, he no longer had to record his own music.

With a growing following, and a good mind for new ways to market his talents, Mo was looking for a gimmick. That's when a friend suggested he turn is act into one that could stroll through malls and fairs. That's when he came up with the idea of designing a portable sound system into a miniaturized mock-up of a 1883 style locomotive steam engine.

Under the skin of the engine are Sony Mini Disc units, a 150 stereo amplifier with high quality speakers and a tube subwoofer, all powered by a 12-volt, 38-amp battery that provides juice for eight hours before recharging. In addition, Mo has recently completed an old fashioned 1920 Ford "Tin Lizzy" which he drives through fair grounds and malls while he plays and sings. He transports the vehicles in a 1995 Ford E150 van powered by a 351 motor. And as Mo draws a crowd, his wife is always just a short distance away selling his tapes and newly released CD. How's the payback? Mo says, "I enjoy my life more now than ever before, I'm working steady and I earn a very good living doing what I like to do best. The singing came late in my life... I wish I had done it sooner."

by Bob Lindquist

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Side Show	Blue Magic	1
Break Up To Make Up	Stylistics	2
Love On A Two Way Street	Moments	3
Distant Lover (Part 1)	Gaye, Marvin	4
Distant Lover (Part 2)	Gaye, Marvin	5
Close The Door (Part 1)	Pendergrass, Teddy	6
Close The Door (Part 2)	Pendergrass, Teddy	7
Reasons	Earth Wind & Fire	8
Between The Sheets (Part 1)	Isley Brothers	9
Between The Sheets (Part 2)	Isley Brothers	10
Shining Star	Manhattens	11
Love Train (Part 1)	Con Funk Shun	12
Love Train (Part 2)	Con Funk Shun	13
Love Won't Let Me Wait	Major Harris	14
Me & Mrs. Jones	Paul, Billy	15

CD RB 0002 - CDG

Mama Used To Say (Part 1)	Junior	1
Mama Used To Say (Part 2)	Junior	2
Boogie Nights	Heatwave	3
You're The One For Me (Part 1)	D-Train	4
You're The One For Me (Part 2)	D-Train	5
Get Down On It	Kool & Gang	6
Shake Your Grove Thang	Forget Me Nots	7
Make That Move	Shalamar, Herb	8
And The Beat Goes On	Whispers	9
Love Comes Down (Part 1)	King, Evelyn	10
Love Comes Down (Part 2)	King, Evelyn	11
Boogie Oogie Oogie	A Taste Of Honey	12
Ain't Nobody	Rufus & Chaka Khan	13
Lady	Commodores	14
Stomp	Bros. Jackson	15

CD RB 0003 - CDG

The Breaks (Part 1)	Blow, Kurtis	1
The Breaks (Part 2)	Blow, Kurtis	2
Atomic Dog	Clinton, George	3
Oops	Gap Band	4
Double Dutch Bus	Smith, Frankie	5
Bad Mama Jama (Part 1)	Carlton, Carl	6
Bad Mama Jama (Part 2)	Carlton, Carl	7
Dazz	Brick	8
Pull Up The Bumper (Part 1)	Jones, Gracie	9
Pull Up The Bumper (Part 2)	Jones, Gracie	10
Back In Love	LTC	11
Mary Jane	James, Rick	12
Brickhouse	Commodores	13
Cutie Pie	One Way	14
Thank You	Sly & Family Stone	15

CD RB 0004 - CDG

Killing Me Softly	Fugees	1
I Will Survive	Savage, Chantay	2
Sitting Up In My Room	Brandy	3
Body & Soul	Baker, Anita	4
Diggin' On You	TLC	5
One Sweet Day	Carey, M. & Boyz II Men	6
Before You Walk Out Of My Life	Monica	7
All The Things	Joe	8
Tonight's The Night	Blackstreet	9
Always Be My Baby	Carey, Mariah	10
California Love	2 Pack	11
Exhale	Houston, Whitney	12
A Thin LineBetween Love And Hate	H Town	13
Tell Me	Groove Theory	14
You Make Me Feel Like A Natural	Bilgo, Marty	15

CD RB 0005 - CDG

Mr. Big Stuff	Knight, Jean	1
Want Ads	Cone, Honey	2
Respect	Franklin, Aretha	3
Think	Franklin, Aretha	4
Better Be Good To Me	Turner, Tina	5
Proud Mary	Turner, Ike & Tina	6
Clean Up Woman	Wright, Betty	7
Band Of Gold	Payne, Freda	8
Looking For A New Love	Watley, Jody	9
I Will Survive	Gaynor, Gloria	10
New Atttitude	Labelle, Patti	11
The Boss	Ross, Diana	12
Tell Me Something Good	Khan, R. & C.	13
Bad Girls	Summer, Donna	14
I'm Every Woman	Khan, Chaka	15

CD RB 0011 - CDG

One Monkey Don't Stop No Show	Tex, Joe	1
Got To Get You Off My Mind	Burke, Soloman	2
Tweedle Dee	Gibbs, Georgia	3
I Feel Good	Brown, James	4
Heat Wave	Martha & Vandellas	5
Darling Baby	O'Jays	6
BABY	Thomas, Carla	7
When A Man Loves A Woman	Sledge, Percy	8
634-5789	Pickett, Wilson	9
Will You Still Love Me Tomorrow	Shirelles	10
Laundromat Blues	King, Albert	11
I Can't Turn You Loose	Redding, Otis	12
Birds And The Bees	Thomas, Rufus & Carla	13
Fools Fall In Love	Drifters	14
Flip Flop & Fly	Turner, Joe	15

CD RB 0012 - CDG

Day Dreaming	Franklin, Aretha	1
Fever	Little Willie John	2
Since I Met You Baby	Ivory Joe Hunter	3
Do You Get Enough Love	Jones, Shirley	4
Further On Up The Road	Bobby Blue Band	5
Do Ya Love Me Baby	Contours	6
Try A Little Tenderness	Redding, Otis	7
Chapel Of Love	Dixie Cups	8
Mother In Law	Doe, Ernie K.	9
Tossing & Turning	Lewis, Bobby	10
Mama Said	Shirelles	11
Soul Man	Sam & Dave	12
Cross Cut Saw	King, Albert	13
I Had A Dream	Green, Al	14
Cool Jerk	Capitols	15

CD RB 0013 - CDG

Sweet Soul Music	Conley, Arthur	1
I Want To Do Everything For You	Tex, Joe	2
Do Right Woman Do Right Man	Franklin, Aretha	3
I've Been Loving You Too Long	Redding, Otis	4
Turn Back The Hands Of Time	Davis, Tyrone	5
Welcome Home Baby	Shirelles	6
A Lover's Question	McFatter, Clyde	7
Sincerely	Moonglows	8
Don't Make Me Over	Warwick, Dionne	9
I Don't Want To Cry	Jackson, Chuck	10
Do The Dog	Thomas, Rufus	11
All In My Mind	Brown, Maxine	12
I Who Have Nothing	King, Ben E.	13
Slip Away	Carter, Clarence	14
Dance With Me Henry	James, Etta	15

CD RB 0014 - CDG

Soldier Boy	Shirelles	1
A Sweet Woman Like You	Tex, Joe	2
I Cried A Tear	Baker, Laverne	3
Hey Little Girl	Professor Longhair	4
Don't Say Goodnight (Part 1)	Isley Brothers	5
Don't Say Goodnight (Part 2)	Isley Brothers	6
Johnny B. Goode	Berry, Chuck	7
Honey Love	Drifters	8
It's Too Late	Willis, Chuck	9
Corina Corina	Turner, Joe	10
Money Honey	Kingsmen	11
Ramblin' Rose	Cole, Nat King	12
This Magic Moment	Drifters	13
Empty Arms	Ivory Joe Hunter	14
Funky Broadway	Pickett, Wilson	15

CD RB 0015 - CDG

Don't Knock My Love	Womack, Bobby	1
Mercy Mercy Me	Gaye, Marvin	2
Woman To Woman	Brown, Shirley	3
Twilight Zone	Astors	4
Kansas City	Harrison, Wilbert	5
Blueberry Hill	Fats Domino	6
Lonely Teardrops	Wilson, Jackie	7
Pledging My Love	Love, Johnny	8
Full Of Fire	Green, Al	9
So Fine	Fiestas	10
Don't Play That Song	Franklin, Aretha	11
Searchin'	Coasters	12
Shake Rattle & Roll	Turner, Joe	13
Don't Leave Me This Way	Houston, Thelma	14
Great Pretender	Platters	15

CD RB 0016 - CDG

Since You've Been Gone	Franklin, Aretha	1
Knock On Wood	Floyd, Eddie	2
Night Time Is The Right Time	Thomas, R. & C.	3
She La La La	Shirelles	4
Any Day Now	Jackson, Chuck	5
Walk On By	Warwick, Dionne	6
Honey Hush	Turner, Joe	7
Try Me	Brown, James	8
Don't You Know I Love You So	Clovers	9
Early In The Morning (Part 1)	Gap Band	10
Early In The Morning (Part 2)	Gap Band	11
Drinkin' Wine Spo Dee O Dee	McGee, Stick	12
Dedicated To The One I Love	Shirelles	13
Lover's Prayer	Redding, Otis	14
Little Bluebird	Taylor, Johnny	15

CD RB 0017 - CDG

Money	Kingsmen	1
Daddy's Home	Jackson, C. & Brown, M.	2
I Say A Little Prayer	Warwick, Dionne	3
Earth Angel Will You Be Mine	Penguins	4
Big Boss Man	Reed, Jimmy	5
Tonight's The Night	Shirelles	6
Baby It's You	Shirelles	7
Rip It Up	Little Richard	8
Stand By Me	King, Ben E.	9
Hide & Seek	Reed, Jimmy	10
Fantastic Voyage (Part 1)	Lake Side	11
Fantastic Voyage (Part 2)	Lake Side	12
When Something Is Wrong With	Sam & Dave	13
Looking For Love	Womack, Bobby	14
Willy Nilly	Thomas, Rufus	15

CD RB 0018 - CDG

Still In Love With You	Green, Al	1
Don't Say No Tonight	Green, Al	2
Anyone Who Had A Heart	Warwick, Dionne	3
CC Rider	Willis, Chuck	4
These Arms Of Mine	Redding, Otis	5
Funny	Brown, Maxine	6
Skinny Legs And All	Tex, Joe	7
Get On Up	Esquires	8
Mama He Treats Your Daughter Mean	Brown, R.	9
Disco Night (Part 1)	GQ	10
Disco Night (Part 2)	GQ	11
Lucky Lips	Brown, Ruth	12
Lonely Ave	Charles, Ray	13
Rama Lama Ding Dong	Edsels	14
Let The Good Times Roll	Shirley & Lee	15

CD RB 0019 - CDG

Stagger Lee	Price, Lloyd	1
At The Hop	Danny & Juniors	2
Backfield In Motion	Mel & Tina	3
Show Me	Tex, Joe	4
What Am I Living For	Willis, Chuck	5
Just Out Of Reach	Burke, Soloman	6
Hold On I'm Coming	Sam & Dave	7
And Get Away	Esquires	8
Flashlight (Part 1)	Parliament	9
Flashlight (Part 2)	Parliament	10
This Little Girl Of Mine	Charles, Ray	11
In The Midnight Hour	Pickett, Wilson	12
Midnight Special	Turner, Joe	13
Walkin' The Dog	Thomas, Rufus	14
Twist & Shout	Isley Brothers	15

CD RB 0020 - CDG

Just A Little Bit	Head, Roy & Traits	1
Chains Of Love	Clovers	2
Long Lonely Nights	McFatter, Clyde	3
I'm In Love	Pickett, Wilson	4
Pretty Little Angel Eyes	Lee, Curtis	5
Tomorrow Night	Johnson, Lonnie	6
Fool Fool Fool	Clovers	7
Without Love	King, Ben E.	8
Oh What A Dream	Brown, Ruth	9
You Don't Miss Your Water	Bell, William	10
Youngblood	Coasters	11
Madeline	Berry, Chuck	12
Over The Mountain	Johnnie & Joe	13
It's Just A Matter Of Time	Benton, Brooke	14
Don't Let Her Be Your Baby	Del Rays	15

CD RB 0021 - CDG

I'm In Love Again	Fats Domino	1
Love Is Strange	Micky & Sylvia	2
That's My Desire	Channels	3
Lovey Dovey	McFatter, Clyde	4
Ready Teddy	Little Richard	5
Rainy Night In Georgia	Benton, Brook	6
Hearts Of Stone	Jewels	7
He Will Break Your Heart	Butler, Jerry	8
You're All I Need To Get By	Gay, M. & Terrell, T.	9
Bring It On Home	Cooke, Sam	10
New Orleans	Gary & US Bonds	11
A Rocking Good Way	Benton & Washington	12
Having A Party	Cooke, Sam	13
So Many Ways	Benton, Brook	14
I Hear You Knocking	Fats Domino	15

CD RB 0022 - CDG

You Send Me	Cooke, Sam	1
Slippin' & Slidin'	Little Richard	2
Oh What A Night	Dells	3
Let The Four Winds Blow	Fats Domino	4
Shake A Hand	Adams, Faye	5
Fools Rush In	Benton, Brook	6
Finger Poppin' Time	Ballard, H. & Midnights	7
Twisting The Night Away	Cooke, Sam	8
Turn On Your Love Light	Bobby Blue Band	9
Road Runner	Diddley, Bo	10
Walking To New Orleans	Fats Domino	11
Quarter To Three	Gary & US Bonds	12
Papa's Got A Brand New Bag	Brown, James	13
I'll Be Home	Flamingos	14
Endlessly	Benton, Brook	15

CD RB 0023 - CDG

Bo Diddley	Diddley, Bo	1
Could This Be Magic	Dubs	2
Only Sixteen	Cooke, Sam	3
For Your Precious Love	Butler, Jerry	4
The Girl Can't Help	Little Richard	5
I Want To Walk You Home	Fats Domino	6
Everybody Loves To Cha Cha Cha	Cooke, Sam	7
Baby You've Got What It	Benton & Washington	8
Only The Strong Survive	Butler, Jerry	9
Kiddeo	Benton, Brooke	10
Blue Monday	Fats Domino	11
Mary Lou	Hawkins, Ronnie	12
Cupid	Cooke, Sam	13
You've Got What It Takes	Johnson, Marv	14
Lucille	Little Richard	15

CD RB 0024 - CDG

Tutti Frutti	Little Richard	1
I Shot Mr. Lee	Bobettes	2
Tears Of A Clown	Robinson, Smokey	3
Treat Her Right	Head, Roy	4
Best Thing That Ever Happened To Me	GK & Pips	5
He's So Fine	Chiffons	6
Miss Ann	Little Richard	7
Such A Night	McFatter, C. & Drifters	8
Silhouettes	Rays	9
Doggin' Around	Wilson, Jackie	10
Work With Me Annie	Ballard, Hank	11
Shimmy Shimmy Ko Ko	L. Anthony & Imperials	12
Wonderful World	Cooke, Sam	13
Jim Dandy	Baker, Lavern	14
Don't You Just Know It	Smith, Huey	15

CD RB 0025 - CDG

Treasure Of Love	McFatter, Clyde	1
Charlie Brown	Coasters	2
Dance With Me	Drifters	3
My Babe	Little Walter	4
Keep A Knocking	Little Richard	5
Come Go With Me	Del Vikings	6
Teardrops From My Eyes	Brown, Ruth	7
Baby Hully Gully	Olympi	8
Let's Get It On	Gaye, Marvin	9
I'm Walkin'	Fats Domino	10
Let's Go Let's Go Let's Go	Ballard, Hank	11
Sixty Minute Man	Dominos	12
Take Me In Your Arms & Rock Me	Isley Bros.	13
Sunny	Herb, Bobby	14
Little Bitty Pretty One	Harris, Thurston	15

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CD SD 0028 - CDG

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Carried Away	Strait, George	2
Big Guitar	Blackhawk	3
Only On Days That End In Y	Walker, Clay	4
On A Good Night	Hayes, Wade	5
Say I	Alabama	6
Givin' Water To A Drownin' Man	Parnell, Lee Roy	7
Runnin' Away With My Heart	Lonestar	8
Everything I Own	Tippin, Aaron	9
It's Lonely Out There	Tillis, Pam	10
4 To 1 In Atlanta	Byrd, Tracy	11
Give Me Some Wheels	Bogguss, Suzy	12
Learning As You Go	Trevino, Rick	13
Wrong Place Wrong Time	Chesnutt, Mark	14

CD SD 0029 - CDG

World's Apart	Gill, Vince	1
I Am That Man	Brooks & Dunn	2
She Never Lets It Go To Her Heart	McGraw, Tim	3
Suddenly Single	Clark, Terri	4
Love Remains	Raye, Collin	5
Stars Over Texas	Lawrence, Tracy	6
So Much For Pretending	White, Bryan	7
You Can't Lose Me	Hill, Faith	8
Living In A Moment	Herndon, Ty	9
A Woman's Touch	Keith, Toby	10
That Girl's Been Spying On Me	Dean, Billy	11
Whole Lotta Gone	Diffie, Joe	12
Jacob's Ladder	Willis, Mark	13
Then You Can Tell Me Good-Bye	McCoy, Neal	14

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VOCOPRO HONES HARDWARE LINE

by Bob Glazier

VocoPro has been marketing karaoke-related products in the U.S. for the last four years and some of the first products released did not have the best reputation for quality. Thankfully, this is no longer the case.

Last year, VocoPro hired karaoke veteran, L.J. Janosik, as national sales manager, who immediately beefed up the quality control department. Their mission was to confirm that all equipment was in spec and that the original schematics had been followed. When dealing with manufacturing facilities all over the world, this can be quite a task.

With confidence that the product ordered was the product received, Janosik then went to work on the product mix. Here he had help from Jason Hou, C.E.O. of VocoPro, who had spent a good deal of time asking KJs what they wanted—he got the standard answers: mixing amps, low-cost single play CD+G players and microphones. All this has resulted in a good line of products of greatly improved quality. VocoPro's new single play CDG-3000 CD+G player, with a retail price of $439, features two 1/4-inch mic inputs, digital key control and digital echo. It makes an excellent add-on piece to your pre-existing DJ rig.

Another interesting piece is the KCVP-6200, KJ mixing board. If you want to set up a second, independent karaoke rig, this board—at $480 retail—will do the job. It's a standard 19-inch rack with switchable two-phone/six-line input and three outputs. It has two XLR and three 1/4-inch phonos for mics. Specific karaoke functions include a 17-step digital key control, digital echo with separate repeat and delay controls, and even a three-in-one out-video switch selector. With the addition of dual seven-band graphic EQs and a multiplex function, it's a great all-purpose mixing board.

If you prefer a mixing amp, the DA-6300 may be a new favorite. At $550 you get 150W + 150W, 15-step DSP key control, digital echo with separate repeat and delay controls, four audio inputs, four 1/4-inch mic inputs, including one in the rear of the cabinet for a wireless setup and a full function remote control.

The perfect addition to either the mixing board or the mixing amp is the CDG-2000 single-play CD+G unit at $280 retail. It's just a player but if you already have key and echo controls and a couple of mic inputs what more do you need? Speaking of mics, when doing karaoke shows, sometimes a "cool" looking mic is more important than one that really sounds great. VocoPro has four different models, all with the same basic specifications. They may not be studio quality but, for about $50, if someone drops one in a beer, you won't have a heart attack. For more information on VocoPro and local dealer information, call 800-678-5348.

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"REACH" BY GLORIA ESTEFAN
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VOL. 1 - "TOP 40"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	REACH - GLORIA ESTEFAN	9
2	CLOSER TO FREE - THE BODEANS	10
3	BECAUSE YOU LOVED ME - CELINE DION	11
4	I'M ONLY HAPPY WHEN IT RAINS - GARBAGE	12
5	FREE AS A BIRD - THE BEATLES	13
6	ALWAYS BE MY BABY - MARIAH CAREY	14
7	COUNT ON ME - WHITNEY HOUSTON/CECE WINAN	15
8	GIVE ME ONE REASON - TRACY CHAPMAN	16

VOL. 2 - "COUNTRY"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	MY MARIA - BROOKS & DUNN	9
2	STARTING OVER AGAIN - REBA McENTIRE	10
3	C-O-U-N-T-R-Y - JOE DIFFIE	11
4	TIME MARCHES ON - TRACY LAWRENCE	12
5	TEN THOUSAND ANGELS - MINDY McCREADY	13
6	PHONES ARE RINGING ALL OVER - MARTINA McBRIDE	14
7	LONG AS I LIVE - JOHN MICHAEL MONTGOMERY	15
8	BLUE CLEAR SKY - GEORGE STRAIT	16

FEATURING:
"BLUE" BY LeANN RIMES

VOL. 3 - "TOP 40"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	BLUE - LEANN RIMES	9
2	YOU'RE MAKIN' ME HIGH - TONI BRAXTON	10
3	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU - BRYAN ADAMS	11
4	WHERE DO WE GO FROM HERE ("ERASER") - VANESSA WILLIAMS	12
5	JEALOUSY - NATALIE MERCHANT	13
6	CHANGE THE WORLD ("PHENOMENON") - ERIC CLAPTON	14
7	LET IT FLOW - TONI BRAXTON	15
8	UNTIL IT SLEEPS - METALLICA	16

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4. NEITHER ONE OF US - GLADYS KNIGHT & THE PIPS
5. IRON MAN - BLACK SABBATH
6. HARVEST MOON - NEIL YOUNG
7. ALL IS FAIR IN LOVE - BARBRA STREISAND
8. I JUST WANT TO CELEBRATE - RARE EARTH
9. JOURNEY TO THE CENTER OF THE MIND - THE AMBOY DUKES
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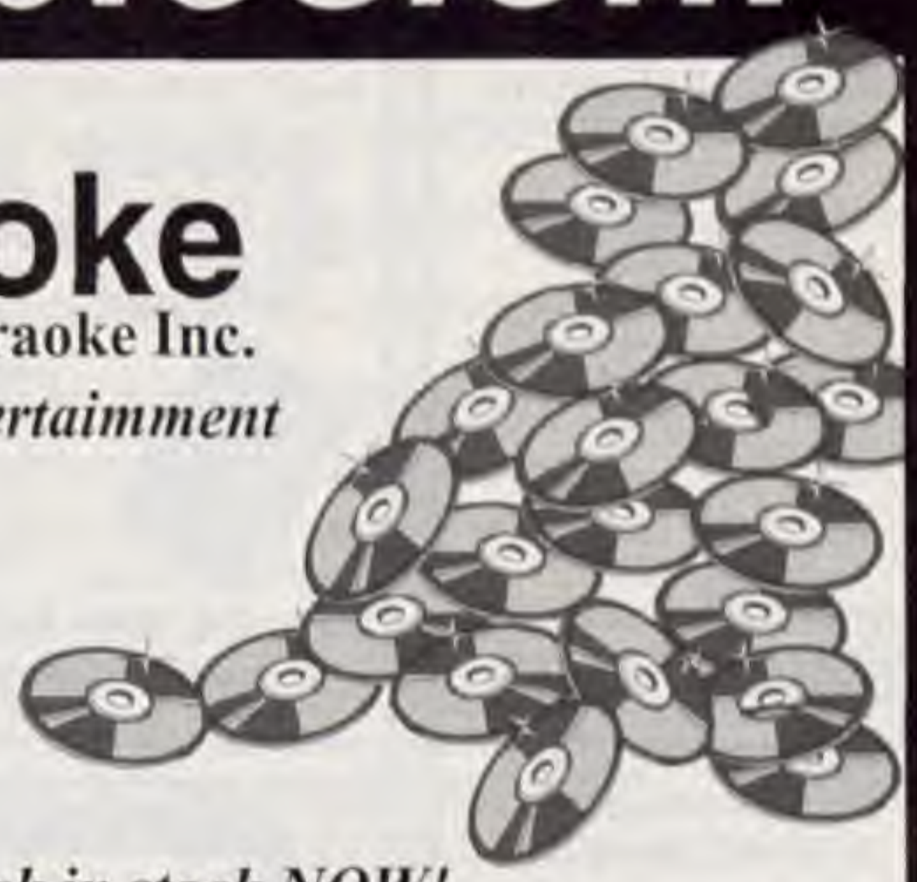

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SHIRT GRAPHIX

DMA Top 50 Dance Chart

ARTIST	TITLE	LABEL	BPM
Robert Miles	Children	Arista	135
Everything But The Girl	Wrong	Atlantic	123
Kristine W.	One More Try	RCA	124
Outta Control	One Of Us	Interhit Records	135
Reba McEntire	You Keep Me Hanging On	MCA	127
Gloria Estefan	Reach	Epic	124
Fugees	Killing Me Softly	Columbia	92
Adam Clayton/Larry Mullen	Theme From Mission Imposible	Island	130
Toni Braxton	You're Makin' Me High	LaFace	92
Full Intention	America	Sugar Daddy	126
Cher	One By One	Reprise	128
Sunscreem	Looking At You	Columbia	120
Junior Vasquez	If Madonna Calls	Groovilicious/Strictly Rhythm	128
SWV	You're The One	RCA	95
Martha Wash/Jocelyn Brown	Keep On Jumpin'	Logic	124
Madonna	Love Don't Live Here (Remix)	Maverick	123
Tori Amos	Professional Widow (Remix)	Atlantic	-
Erick Morillo Project	Jazz It Up	Strictly Rhythm	125
Judy Cheeks	Reach '96	Popular	123
Quad City D.J.'s	C'mon and Ride It	Big Beat	135
Kadoc	The Nightrain	Positiva (U.K.)	-
Billie Ray Martin	Your Lovin' Arms (The Remixes)	Sire/Elektra	122
D'Still'd	Stop Go	Moonshine	130
No Mercy	Where Do You Go	Arista	127
Rollo Goes Spiritual	Let This Be A Prayer	Cheeky/UK	129
Pet Shop Boys	Before	Atlantic	123
Livin' Joy	Don't Stop Movin'	MCA/Zac (Italy)	129
Reel 2 Real	Are U Ready 4 More	Strictly Rhythm	125
Love Tribe	Stand Up	AM:PM/UK	-
Amber	This Is Your Night	Tommy Boy	121
Kellee	My Love '96	Moonshine Music	132
Lisa Marie Experience	Keep On Jumping	3 Beat	132
Armand Van Helden	Cha Cha	Logic	128
George Michael	Fastlove	Dreamworks	106
Soul Solution	Can't Stop Love	Jellybean	126
Tina Arena	Chains	Epic	-
To Kool Chris	The Roof Is On Fire	Scotti Bros.	122/132
Elli Mac	Celebrate	Moonshine Music	125
Georgie Porgie	I'm In Love	Music Plant	123/129
Farley Jackmaster	God Father	Renegade	130
Ruffneck feat. Yavahn	Move Your Body	MAW	125
Blues Project f/M. Proctor	Love Don't Live	Soul/Furic	121
Temple Of The Groove	Treat Me Right	Ichiban	129
Ricky Martin	Maria	Columbia	-
Sarah Washington	Heaven	AM:PM/UK	128
Shay Jones	It Doesn't Matter	Maxi	-
Fever Express	Fever	NiteBeat	128
K.D. Lang	Sexuality (Remixes)	Warner Bros.	126
Luis Damon	Time and Time Again	Fever/Warlock	121
Tia	As I Watch You Dance	Ichiban	120

Courtesy of Dance Music Authority

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March 27-29 1997
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Advertiser's Index

Abracadabra	17
American DJ Supply	3, BC
American Mobile Sound	13
Aphex	43
Ashly Audio	22
Audio Climax	12
Bagend	5
Bobby Morgenstein	108-109
Breakthrough Marketing	44
Celebrity	114
Colorado Sound N' Light	9
Community	11
Crest	115
Denon	23
Diversions	82
DJ Music Express	70
DKKaraoke	89, 90
Electronic Bargains	61
ERG	32
Exodus	71
Gem Sound	55
Gemini	2
Gli	63
Global Network	45
Grundorf	62
Hi-Tech	54
Hot Hits	10
Hot Tracks	59
Island Cases	8
Karaoke Atlanta	97
Karaoke Scene	100
Karaoke Nation	101
KLS	27
Lightcraft	10
Lorio Ross	100
Mactec	94
Martin	31
Modern Tracks	73
MTX	15
Music Factory	58
NAME	113
Ness	67
NMED	72
Numark	47
Odyssey	75
Paramount	73
Pioneer	18-19
Pinto Novelty	45
Planet Karaoke	95
Pro Mix	53
Pro Sing	99
Pro Sound & Stage	21
Promo Only	69
PromoNetwork	12
QSC	30
Rane	7
Rhode Island Novelty	13
Rondo	5
Remix Warehouse	76-79
Sherman	5
Shure	91
Sound Choice	87
Sound Ideas	44
Sound Productions	59
Stanton	29, 33, 49
Starr Karaoke	103
Studio West	81
Techniliux	50
Tracoman	39
Transatlantic Beat	72
Univenture	59
Upstairs Records	25
VocoPro	93
Wells Cargo	41
Western Starlight	65
X-Mix	71

by Kenny Zail

Resounding Effect

Atlanta DJ finds playing the Olympics anything but typical.

On Friday, July 26, as part of the Olympic festivities in Atlanta, I was hired to DJ at the Bud World Party pavilion. A crowd of over a thousand had come to watch the Dream Team on a gigantic TV screen and to party with visitors from around the world.

Everything was going as planned. The Dream Team coasted to a win, and the NBC camera crew was on stage getting shots of the exuberant crowd. I kicked off my set with *Born In The USA* and the roar was deafening! For two hours it was pure party frenzy. My grand finale was a thousand dancers doing the Macarena in this completely enclosed shell the size of a football field.

As the visitors filed out the exit, I paused to relax a bit and enjoy the moment. I had just finished chatting with one of the camera men when... BOOM! I felt a punch to the chest and the pavilion shook (but not nearly as much as I was).

At first, there was just some hootin' and hollerin'. Most folks thought someone had set off a firecracker in a bathroom. Then the chaos. Security guards were suddenly all over the place, running in and out of all the exits. A minute or two later, sirens could be heard coming from all directions and getting closer. By then, we all knew it was much more than a firecracker. I heard someone screaming "Get out, get out." Then some guy jumped up on stage, shoved a badge in my face and yelled, "Federal Marshal, you've got to leave... now!"

I started wondering how I was going to get my equipment out. I knew I would not be let back in once I was out, so I had to decide what equipment to take. I hid my CD players, mixer, amp and speakers in back of the stage and loaded my 1,500 CDs, computer and microphones on my hand truck. I strapped it down tight and was escorted out of Centennial Park by security. I ended up right in front of the AT&T concert benches; 70 yards from the tower, where I later learned the bomb had gone off.

It was an eerie sight. There was a bluish haze and a strange smell in the air. Most of the revelers were gone, and in their place were federal marshals, police, bomb squad personnel and Olympic security. They were shouting over the din on two-way radios. Flashing lights from ambulances could be seen from every direction. Paramedics were running toward the area where injured people lay immobile on the ground. My first concern was to stay out of everyone's way. Twice I was asked who I was and why was I there. Barricades were being set up at the entrances. It was like walking into the middle of a movie set.

Across the street from the park, visitors were milling about asking questions; some were crying, everyone was dazed. The police kept moving people away, fearing a second blast. At the House of Blues, patrons were coming out of the last show, and venues just down the street were still partying, all unaware of what had happened.

I finally got back to the parking lot with my gear. I was probably one of the last "civilians" to leave the park. As I loaded my equipment back in the van, fire trucks and ambulances raced by, sirens screaming and red lights flashing.

I knew at that moment, what I thought was going to be a positive and memorable experience, was now lying in the debris. And I, along with the rest of the world, was left with only a nightmare.

Kenny Zail operates Party Hits in Suwannee, GA.

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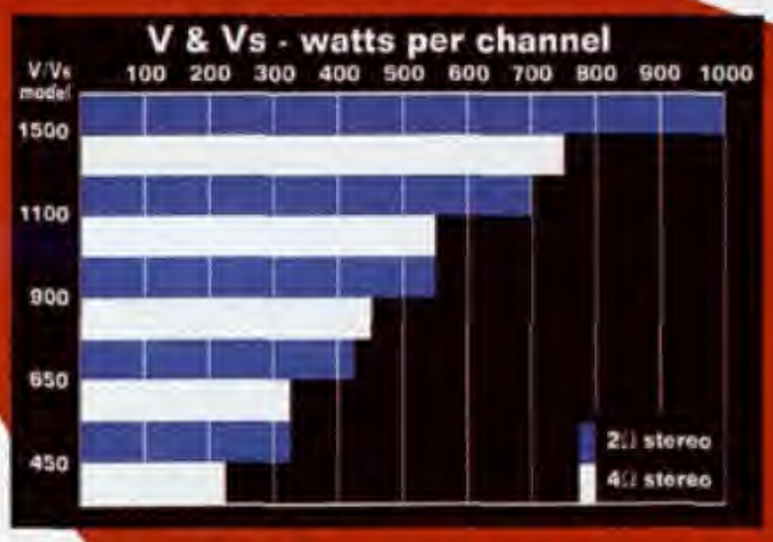

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